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MUCH ADO ABOUT NOTHING

THE WORKS
OF
SHAKESPEARE

MUCH ADO ABOUT NOTHING

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INTRODUCTION

IN the *Register of the Stationers' Company, Liber C.* (Arber's *Transcript*, vol. iii., p. 37), among the occasional notes at the beginning of the volume, appears the following entry :—

4 AUGUSTI

<i>As you like yt/a booke</i> <i>HENRY the FFIFT/a booke</i> <i>Every man in his humour/a booke</i> <i>The comedie of 'much A doo about nothing' a</i> <i>booke/</i>	}	to be staied
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The delay in publication was, however, a short one. The year of this item is not given but it is fixed by two subsequent entries. On August 14 under the running head-line '42 Regin[a]e' (i.e. 1600), *Every man in his humour* is entered and *The historye of HENRY the Vth with the battell of Agencourt* (Arber's *Transcript*, vol. iii., p. 169); and on August 23 of the same year we find against the names of Andrewe Wyse and William Aspley :—

Entred for their copies vnder the handes of the wardens
 Two bookes. the one called *Muche a Doo about nothinge*.
 Thother the second parte of the history of kinge HENRY the
iiijth with the humours of Sir JOHN FFALLSTAFF: Wrytten
 by master SHAKESPERE. xij^d

This last entry, besides giving us the exact date of the publication of *Much Ado About Nothing*, is also noteworthy because, as Mr. Arber points out, it is "the first time our great poet's name appears on these Registers" (*Transcript*, vol. iii., p. 170).

We cannot be certain why *Much Ado About Nothing* and the other three plays were stayed, or why, in every case but one, the prohibition was so soon withdrawn. The reasons hitherto advanced mostly reflect on the integrity of some person or persons concerned—the printers, or the Lord

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Chamberlain's men, to whom the plays belonged, or the publishers, to whom they were eventually sold, or even Shakespeare himself. Mr. Pollard, in his *Shakespeare's Fight with the Pirates*, a book of absorbing interest in this connection, takes a more cheerful view of the situation. He shows clearly that the dramatists of the time had less to fear from dishonest publishers and printers than has been supposed. Even the much mistrusted James Roberts, whose name appears on the *Register* (with, to Mr. Furness,¹ such sinister significance) in the entry immediately preceding that of August 4, 1600, is cleared of reproach, and shown to be a reputable printer and probably a trusted agent of the Lord Chamberlain's Company.² At the same time piracy did exist and was a source of real anxiety both to players and playwrights. The importance of this fact Mr. Pollard does not attempt to minimise, but he makes it clear that the Chamberlain's men as a rule knew how to protect their own interests and knew, too, when to sell the manuscripts of their plays to the best advantage. Their methods are well illustrated by the transactions concerning *Much Ado About Nothing*. In June, 1600, the Puritan attacks on the drama had resulted in an Order in Council, by which the number of theatres in London was restricted to two, and the number of performances in each house to two a week. This Order, Mr. Pollard suggests, would incline the Company to sell more readily than usual as their income would be seriously reduced. For the same and, probably, some other reason—their fears at this time were well grounded—they would be more on their guard against loss by piracy. "They therefore themselves, on August 4, 'stayed' *As You Like It*, *Henry V.*, and *Much Ado About Nothing*, only to find that *Henry V.* had already been pirated by Thomas Millington and John Busby. *As You Like It* they prevented from being printed at all, but they sold *Much Ado* to Andrew Wise and William Aspley, and with it *The second part of Henry IV.*"³ This gives the best and, I think, an entirely satisfactory explanation of the puzzling double entry in the *Stationers' Register*.

The title-page of the Quarto,⁴ as published by Aspley and Wise, reads as follows :—

¹ *Much Ado About Nothing*, *New Variorum Edition*, Preface, pp. ix-xi.

² *Shakespeare's Fight with the Pirates*, pp. 43-44, 49.

³ *Ibid.*, p. 49.

⁴ Facsimile by Praetorius, 1886.

INTRODUCTION

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Much adoe about
Nothing.

As it hath been sundrie times publikely
acted by the right honourable, the Lord
Chamberlain his seruants.
Written by William Shakespeare.

LONDON

Printed by V. S. for Andrew Wise, and
William Aspley.
1600.

V. S. is Valentine Sims, who also printed the second part of *Henry IV.*, and his work was well done.

How long before 1600 the play was written cannot be exactly determined. The words on the title-page 'As it hath been sundrie times publikely acted' merely establish the fact that the play was composed some little time before its publication. There is the negative evidence that it is not mentioned by Meres in his *Palladis Tamia*, issued in 1598.¹ There is also the internal evidence of metre, style and general methods of workmanship; all of these suggest the 'middle period' of Shakespeare's dramatic production. The accepted metrical tests, though they cannot be taken as definitive—less so than usual in *Much Ado About Nothing* where about two-thirds of the play are in prose—show the gradually increasing tendency to use enjambement and double endings characteristic of the great comedies and of the English history plays. There is the controlled energy of style, the balance between thought and expression and the masterly handling of materials which also distinguish the plays of this period. *Much Ado About Nothing* was probably written between the composition of *Henry V.* and *As You Like It*, in the latter part of the year, 1599.

No other edition of the play appeared until the Folio of 1623, and in this case Heminge and Condell had reason to congratulate themselves on the excellence of the Quarto version which was their only authority. That the manuscript originally sold by the Chamberlain's men to Messrs. Aspley and Wise was their theatrical prompt copy may be accepted as an established fact. The substitution in IV. ii. of the actors'

¹ Brae's conjecture that the *Loue labours wonne* of Meres is *Much Ado About Nothing* (Collier, Coleridge, and Shakespeare, 1860) needs only passing mention. With as much probability the former has also been identified with *All's Well that Ends Well*, *The Tempest*, and *The Taming of the Shrew*.

names for those of the characters they were to impersonate (Kemp and Cowley for Dogberry and Verges) is conclusive evidence. The Folio version was set up from a Quarto copy, and that the latter had meanwhile been used in the theatre as a prompt book is again indisputable. The insertion in the Folio of the name of Jack Wilson, the actor who was to sing Balthasar's song in II. iii., is a clear indication of the prompter's hand, as Furness and several later editors have pointed out. What is not yet fully proved, though every reader is anxious to have his last doubt dispelled, is the supposition that the original copy, which Shakespeare sold to his company, was in his own handwriting. The arguments put forward by Mr. Pollard in support of this theory are: first ¹ (of playwrights in general), that the employment of a scrivener to copy out his plays would mean both expense and increased risk of piracy to the dramatist; second ² (of Shakespeare in particular), that the often quoted words ³ addressed by the editors of the Folio to "the great Variety of Readers" must, if they mean anything at all, refer to the autograph manuscripts of Shakespeare's plays "as they were first written down in the moment of composition." If this theory could be established beyond question, and Mr. Pollard makes out a strong case, then we should hold the Quarto version of *Much Ado About Nothing* (and of some half-dozen other plays) in still greater reverence, and the alterations and emendations of later editors in rather less respect.

Heminge and Condell at any rate recognized the virtues of this sixpenny playhouse copy. They made indeed few changes. Nearly all the alterations are for the worse and the majority may be set down unhesitatingly as printer's errors. Only three can be looked upon as improvements and the first two are trifling: *us of* for *of us* (II. iii. 132); *medicine* for *medicene* (V. i. 24); *dumb* for *dead* (V. iii. 10). Two omissions found in the Folio at III. ii. 30 and at IV. ii. 16 were probably made during the intervening years before 1623. (See notes *ad locc.*) The only help given in the Folio is the division into acts. Except for this it has no advantages: its stage directions are nearly as scanty as those of the old copy; it echoes obvious mistakes, and to them it adds many of its own, chiefly sins of omission. The substitution of literary for collo-

¹ *Shakespeare's Fight with the Pirates*, pp. 55-56.

² *Ibid.*, pp. 59-63.

³ "His mind and hand went together: And what he thought, he uttered with that easiness, that we have scarce received from him a blot on his papers."

quial forms (*e.g.*, *he* for *a*) tends rather to weaken the language.¹ The present edition keeps throughout to the Quarto as closely as possible.

Shakespeare's handling of sources in *Much Ado About Nothing* offers a more than usually stimulating study. Except for its 'happy ending' the story he chose seems an unpromising foundation for a comedy. It turns on the stratagem by which a lover is tricked into the belief that his betrothed is false. Before ever the buccaneering genius of Shakespeare laid this theme under contribution, its attractions—such as they are—had been turned to account by the writers of other countries. Weichberger² mentions the Greek romance of Chariton, called *Chaereas and Callirhoe*; Dunlop, in his *History of Fiction*,³ 1814, refers to the Spanish story of *Tirante el Blanco*, one of the books in Don Quixote's library. To neither of these does Shakespeare owe any direct debt. Ariosto's treatment of the story in the *Orlando Furioso*, Books IV., 51-72; V.; VI., 1-16, must be considered more fully. His poem was translated into English by Sir John Harington in 1591; the Geneva episode had been translated as early as 1565 by Peter Beverley. Shakespeare must, therefore, have been well acquainted with Ariosto's version, the outline of which, told very briefly, is as follows: Rinaldo, a knight of Charlemagne, making his way through wild forest country to the court of the Scottish King at Saint Andrews, is just in time to rescue a damsel from the hands of two murderers, who fly at his approach. He decides to take the maid, Dalinda, with him and she tells her story as they ride along together. For many months, Dalinda says, she—a handmaid of the Scottish princess, Geneva—had been the paramour of Polynesso, the Duke of Alban. In time his love wavered but hers remained true and, when he bade her try to win for him the affections of Geneva, she used all her influence with the princess on her faithless lover's behalf. Geneva, however, had already given her heart to Ariodante, who loved her deeply in return. Polynesso's love, rejected, turning to hatred, he determined to avenge himself on the princess, and to this end he offered to prove to Ariodante that Geneva was false. He

¹ See *Quarto Facsimile* by Praetorius, *Introduction* by P. A. Daniels, where the variations and corrections of Folio, the errors peculiar to Folio, the omissions in Folio, etc., are conveniently tabulated.

² *Jahrbuch*, 1898, vol. xxxiv., p. 339.

³ Quoted by Furness, *New Variorum Edition*, p. 345.

bade Dalinda dress herself in the clothes of her mistress and receive him, as of old, at the bedroom window. This she did, having neither reason nor wit, "His shamefull drift (though open) to perceive." The eyes of both Ariodante and his brother, Lucarnio, were deceived, and the former, convinced of Genevra's unfaithfulness, retired broken-hearted. News came that he was drowned and Lucarnio was stung into proclaiming the story of Genevra's supposed unchastity. This, according to the law, meant that she must die unless some champion could be found who would kill her accuser and thus establish her innocence. Meanwhile Polynesso, fearing that Dalinda would betray him, gave orders for her murder; from this fate Rinaldo had saved her. Thus far the maid. The two reach Saint Andrews, and Rinaldo, first preventing the duel between Lucarnio and an unknown champion, proclaims the villainy of Polynesso and slays him. The stranger knight is, of course, Ariodante, who marries Genevra and all ends happily.

Ariosto's poem does not, on the whole, offer so close a parallel to *Much Ado About Nothing* as was discovered by Capell in one of the novels of Matteo Bandello.¹ It is worth while to give a summary of his prose story also, as Shakespeare seems to have borrowed from both these Italian versions. The tale opens with the dark tragedy of the Sicilian vespers. Urged by the Pope, King Pedro of Arragon descends upon Sicily and seizes the island. He next defeats King Charles II. of Naples with great slaughter and, the better to protect his interests, moves his Court from Palermo to Messina, where he holds high revel. One of his knights, Don Timbreo di Cardona, a favourite with the king and a gallant soldier, falls in love with Fenicia, daughter of Lionato de' Lionati, a private gentleman of the city. Conscious that she is far below him in birth, but desperate for her love which can only be won on fair terms, Timbreo, through a friend, asks for Fenicia's hand in marriage and is gladly accepted as her betrothed husband. Meanwhile another gallant, Girondo, a great friend of Timbreo, becomes deeply enamoured of Fenicia and determines to break off the match so that he himself may marry her. A base accomplice of Girondo tells Timbreo that one of his friends has for long been the accepted lover of Fenicia. Timbreo asks for proof, which is promised. On a dark still night he is placed in hiding in Lionato's grounds; he hears

¹ Translated by John Payne, 1890, vol. i., p. 302, the twentieth story.

incriminating words; he sees a ladder placed against the wall and a man mount and enter a window which he believes to lead to Fenicia's chamber. The plot is skilfully contrived. Timbreo is persuaded of the maiden's unchastity. He sends the same intermediary to tell the parents of Fenicia that their daughter is wanton and not worthy to be his bride. None of Fenicia's friends believes the story. She herself is so overcome with grief that, after long prostration, she lies as one dead; the breath seems to leave her body. It is not until her funeral rites have been appointed that her mother finds that she is still alive. The girl is sent secretly to her uncle's country house and the supposed funeral takes place, all Messina firmly believing in her innocence. Gironde, grieved beyond measure at the fatal results of his device, acknowledges the truth to Timbreo, who forgives him. Together they repair to Lionato's home and confess all to him. Timbreo promises to marry none but a bride of Lionato's choosing and, at the end of a year, he once more takes Fenicia as his wife, not recognizing in his new bride the maiden he had previously wooed. At the wedding feast, having declared his unalterable love for the lost Fenicia, he learns the truth. All present are overcome with joy. Gironde is espoused to a younger daughter of Lionato and Timbreo once more is united to Fenicia under her rightful name. Here we find the names, Pedro of Arragon and Lionato; the scene laid in Messina; the young favourite of Pedro who has distinguished himself in the recent fighting; the subordinate who contrives the working of the plot, and the device of the pretended death and funeral. Shakespeare may have read Bandello's story in the original Italian or in some lost English version. Furness seems to be right in his view that he owes nothing to Belle-Forest's French translation, published in 1582, under the name of *Histoires Tragiques*.¹

Thirdly, Shakespeare would find this 'well suited' theme sombrely arrayed by Spenser in the second book of *The Faerie Queene*, canto iv. Phaon, rescued by Sir Guyon from the savage ill-treatment of Furor and his mother, Occasion, tells the story: how he had loved and been loved by fair Claribell; how Philemon, feigning friendship, had awakened his jealousy by a story of her intrigue with a groom of base degree; how, before his deluded eyes, Pryene, Claribell's maid, in the garments of her mistress, had by night received Philemon,

¹ Furness, *New Variorum Edition*, pp. 326-329.

disguised as a groom ; how, mad with jealous rage, he had slain Claribell and then, learning the truth, had poisoned Philemon and sought to murder Pryene. This confession of Phaon's serves Spenser as an illustration of the evils of intemperance.

From these materials Shakespeare chose where he would, and to them he added characters and incidents of his own invention. No other play better reveals his powers of construction, his skill in selection and rejection, in the incorporation of new matter with old, in the transmutation of diverse elements so that the whole is wrought by his magic to the lovely, intricate pattern of his design. On this point, it is true, criticism is not unanimous. Some think that the piece that was taken out of the new garment agreeth not with the old. The problem that remains, in connection with the question of sources, is concerned with the possibility of early dramatic versions of the story that may have been accessible to Shakespeare.

The story of Genevra had been dramatized as early as 1582/3 by Mulcaster in "*A historie of Ariodante and Geneuora* shewed before her maiestie on Shrovetuesdaie."¹ Earlier still, in 1574/5, there is mention of a "matter of Panecia," showed by "my Lord of Leicester's menne."² As several editors have pointed out, Panecia may be a mis-spelled form of Fenicia. Shakespeare may thus have seen, and possibly read, dramatic versions of both Ariosto and Bandello : the latter is, of course, purely a matter of conjecture. Finally, there is the suggestion that in the composition of *Much Ado About Nothing* Shakespeare was revising some old play (his own work or the production of another dramatist), which must, presumably, have furnished closer parallels to the story as he worked it out than have been traced in any source yet discovered.

The ground may be cleared at once of certain unhelpful conjectures. To Jacob Ayer's play *Die Schoene Phaenicia*,³ Shakespeare clearly owes nothing. The German drama follows Belle-Forest's version, rather than Bandello's, as Furness points out, and differs from *Much Ado About Nothing* both in the management of the plot and in general style and

¹ A. Feuillerat. Documents relating to the Office of the Revels, 1908, p. 350.

² *Ibid.*, p. 238.

³ Extracts in verse, translated by Professor Solly, are to be found in A. Cohn's *Shakespeare in Germany*, 1865, pp. 76-111 ; extracts in prose, translated by the editor, are given by Furness, in his *New Variorum Edition*, pp. 329-337.

atmosphere. A second theory has been woven round Ayler's production. Cohn sees marked similarities between the comic under-plots of the English and German plays, and argues thence in favour of an old drama which must have served as the common source of both.¹ It would be difficult for unprejudiced eyes to see any resemblance between the love affair of Benedick and Beatrice, and of Anna Maria and Jahn, the clown. On this ground, at least, the argument in favour of an old play fails completely.

One other frail ghost is still to be laid. In the accounts of the Lord Treasurer Stanhope, for the twelve months between Michaelmas, 1612, and Michaelmas, 1613, appears the following entry:—²

"Item, paid to John Heminges uppon the Cowncells warrant dated att Whitehall xx.^o die Maij, 1613, for presentinge before the Princes Highnes, the Lady Elizabeth and the Prince Pallatyne Elector, fowerteene severall playes, viz., one playe called Filaster, one other called the Knott of Fooles, one other Much adoe abowte nothinge, the Mayeds Tragedy, the merye dyvell of Edmonton, the Tempest, A kinge and no kinge, the Twins Tragedie, the Winters Tale, Sir John Falstafe, the Moore of Venice, the Nobleman, Cæsars Tragedye, and one other called Love lyes a bleedinge, all which playes weare played within the tyme of this accompte, viz., paid the some of iiij.^{xx} xiiij. *li*. vj. *s*. viij.*d*.

"Item, paid to the said John Heminges uppon the lyke warrant, dated att Whitehall xx.^o die Maij, 1613, for presentinge sixe severall playes, viz., one playe called a badd begininge makes a good endinge, one other called the Capteyne, one other the Alcumist, one other Cardenno, one other the Hotspurr, and one other called Benedicte and Betteris, all played within the tyme of this accompte, viz., paid fortie powndes, and by waye of his Majesties rewarde twentie powndes. In all, *lx*. *li*."

At first sight it certainly seems neither reasonable nor likely that a play should be called *Much adoe abowte nothinge* in one entry and in the item immediately following should be given a different title. It has therefore been suggested that *Benedick and Betteris* was the name of an earlier play, the immediate source of Shakespeare's comedy. But, in

¹ *Shakespeare in Germany*, pp. lxxii-lxxiv.

² *Outlines of the Life of Shakespeare*, Halliwell-Phillipps, ii., 87; given also in Ingleby's *Centurie of Prayse*, New Shakes. Soc., 1879, p. 103.

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all probability, *Sir John Falstaff* in the first entry and *the Hotspurr* in the second both refer to *King Henry IV., Part I.* If one play may, in official documents, be called by two names, why not another? Secondly, Shakespeare's fellow actors (now His Majesty's servants, formerly the Lord Chamberlain's men) would know better than to present before their royal audience two plays based on the same theme, the later version written by the most popular playwright in their company. The earlier play would inevitably suffer in the contrast and fail to please. Lastly, Halliwell-Phillips notes that King Charles I., in his copy of the Second Folio, entered "Benedick and Beatrice" as an alternative title to *Much Ado About Nothing*. It is, therefore, fairly certain that the two titles both refer to Shakespeare's comedy and that the Lord Treasurer's accounts offer a cold scent in the hunt. The chief indications of this possible early dramatic work are found in the name of Hero's mother in the opening stage-directions to I. i. and II. i.; in the reference to Antonio's son, I. ii. 1; and in the unexplained allusions Beatrice makes to events of which the audience knows nothing in I. i. 35 ("He set up his bills here in Messina," etc.) and II. i. 260 ("Indeed, my lord, he lent it me awhile," etc.).

Upon these slender foundations the latest editors¹ have built up an elaborate and an extremely interesting structure. To the few and doubtful signs of an old play already noticed they add indications gleaned from: (i) irregular stage-directions, such as appears after line 194 in II. i.: "Enter the Prince, Hero, Leonato, John and Borachio, and Conrade," where the last three names are superfluous; (ii) inadequate or careless speech-headings, such as the substitution of the names of Kempe and Cowley for Dogberry and Verges in IV. ii., and of Const. and Con. 2 for the same pair in V. i.; (iii) imperfectly deleted passages,² appearing at IV. i. 153 and V. i. 108; and (iv) scanty punctuation. Only a full exposition, which is impossible here, could do justice to the learning and ingenuity with which these points in the discussion are presented. To give merely the headings, as I have done, and not the full chain of reasoning, is to give no true idea of the value or suggestiveness of the argument; but it is too long to be

¹ Sir Arthur Quiller-Couch and John Dover Wilson, Cambridge University Press.

² According to the interpretation of these editors.

stated in its entirety. Taken together these accumulated signs of an early play go far to prove the case. Not, I think, quite far enough; too much has to be assumed.

Further reasoning to the same end is based (i) on the distinction between prose and verse: "we infer that the 1598-9 revision was a prose one and that the verse belongs to the old play"; (ii) on the discrepancies of the plot: according to the editors of *The New Shakespeare* most of the obscurities in the Margaret-Borachio story may be explained as "loose ends caused by revision." Does not this carry the argument too far into debatable territory? Neither position can be very securely maintained, the first with less confidence than the second. It is true that in the verse of *Much Ado About Nothing* we hear neither the thrilling, sweet notes of *As You Like It* and *Twelfth Night*, nor the deeper music of the tragedies, music that leaves echoes in the mind like the beat of strong pinions, having at last an existence of its own independent of the words by which it is created. All the same, the poetry of *Much Ado About Nothing* is good poetry and not, except for a few lines, immature. In v. iii. the rhyme, though it suggests an early date, cannot be taken as conclusive evidence. The blank verse of III. i., IV. i. and v. i. is worthy to stand by the best rhetoric of *Henry V.* and clearly belongs to the same period; it could not well be assigned to a date much earlier than 1599. Moreover, the transitions from prose to verse, and from verse to prose, are so deftly managed that we notice them only as indications of some change in the dramatic atmosphere, not as the deliberate substitution of one form of expression for another. Each change rises naturally out of the situation as it develops, and there is perfect fusion throughout; all the different elements of style and language, as of emotional interest, are reconciled. A glance at v. i. will illustrate this point. The impassioned blank verse of Leonato gives way to the rather thin crackling of Claudio's banter with his friends; this is interrupted by Dogberry's botcheries and the blunt speech of Borachio; verse is heard again upon the re-entry of Leonato, and the scene closes with a delightful mixture of poetry and diversified prose. The scene is typical of the play, and the result here, as everywhere, is so harmonious as to render almost untenable the hypothesis of two distinct periods of workmanship.

The last point raised in favour of this theory, namely, the

discrepancies in the plot of the play, cannot be easily settled. Margaret's part certainly presents difficulties to the careful reader. She is represented as a lively, thoughtless girl, on good terms with her mistress and the other members of Leonato's household, trusted by them all and apparently worthy of their confidence. And yet she is involved in an affair which, though we must believe it innocent, savours of intrigue, both because of its secrecy and because of the baseness of Borachio's character. It is, further, impossible to explain Margaret's silence at the church (or later, supposing her absent from the ceremony), when a word would have explained everything and saved Hero from dishonour. We may also ask, as the majority of editors have asked, how Margaret could have been persuaded to wear Hero's garments and to be called by Hero's name, and still have no inkling of any intended evil against her mistress.

The obvious answer to these questions, that Shakespeare was writing for an Elizabethan audience and not for the careful reader, is satisfactory up to a point. In stage representation the inconsistencies are not noticeable; they do not, at any rate, obtrude themselves. They may, however, be further explained by reference to the original sources, without our having to take refuge in the theory of survivals from an old play. The difficulty of Margaret's share in the plot is, in fact, inherent in the original story. In the versions of both Ariosto and Spenser the maid's actions are slightly incredible. Dalinda and Pryene are shown as loyal to their mistresses and as acting in entire good faith towards them, even while enamoured of their knavish lovers. Neither realizes that any conspiracy is afoot. In each case, by an appeal to her vanity, the villain persuades the waiting-maid to dress in the garments of her mistress and to participate in a love scene that must surely have seemed something in the nature of a masquerade to the girl herself. It is significant that Bandello avoids this difficulty, and the loyal but besotted maid disappears from his pages. It may be urged that in both Ariosto's and Spenser's versions the waiting-maids realize the truth of the situation as soon as the lying accusations are noised abroad. Margaret is not behind Dalinda and Pryene in intelligence; she is their superior in virtue. But were her quick brain to work with its usual promptness, were she to detect the conspiracy and acknowledge her part in it, what would then become of the "shallow fools"? The low

comedians of the company must have some part in the play, and, since Shakespeare's conscience is not to be satisfied with mere scenes of clowning, it must be an integral part in the development of the plot. To them is entrusted the revelation of the truth. Margaret, whom the audience has learned to like and will not readily suspect, must therefore, for a short time, lie under suspicion, to be dismissed in the end without a stain on her character. Her exoneration is, no doubt, largely due to Borachio's emphatic statement in her favour (v. i. 293-296), which serves not only to clear her name but to raise him in our regard. In this comparatively small matter of Margaret's complicity Shakespeare shows the same delicacy in the manipulation of his sources that he extends to the still less important question of her relations with Borachio. In the interests of the plot it is necessary that the two should be entangled in a love affair; in the interests of the tone or atmosphere of the play it is desirable that the affair should be an innocent one. Borachio is much "in the favour of Margaret, the waiting gentlewoman to Hero"; it is not implied that she is his mistress. Thus, in slight, as in more obvious ways, Shakespeare contrives to relieve the essential ugliness of the original theme.

In connection with the Margaret-Borachio plot we would only add that Shakespeare knew well what he was about when he trusted to report the incident of the midnight assignation and chose for his great central scene the rejection of Hero at the altar. In this scene all the characters are faced with a crisis, not unexpected by some, horrible to others in its sudden and shattering cruelty. As would happen in real life, so on Shakespeare's stage; the men and women in this great revealing hour show themselves for what they are; the masks are off. Herein lies the justification of the darkening of the hero's character entailed by this public repudiation, a far more shameful method of refusal than is found in Ariosto or Bandello. At the same time character is not sacrificed to situation; even here incident is made dependent on character. For the Claudio of *Much Ado About Nothing* is a vain young sentimentalist, a far subtler delineation of a court gallant than either Ariodante or Timbreo. He washes with tears his vile accusations against Hero; with heartless levity he jokes about the "two old men without teeth" who have just given him news of her death; he weeps again when embracing Leonato's offer of another bride. Throughout the play we see how

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much he enjoys his own emotions, how shallow they are, and yet how transiently sincere. To begin with (and apparently to end with, though our queasy modern stomachs reject the notion), he is much liked by all the men, except, of course, the villain. Leonato is glad to welcome him as a son-in-law, Benedick is sincerely attached to him, and he is the Prince's loved favourite, far closer to his heart than Benedick, whose character more nearly resembles his own. This is not surprising. Claudio's May of youth is blowing fragrantly, disarming censure, delightful to the Prince as, no doubt, to Shakespeare himself. It is his strongest, but not his only, recommendation to mercy. The vein of poetry in him, the quick feeling for beauty, his courage, and his slightly self-conscious virtue must all appeal to older men, especially to Don Pedro of Arragon—a gay, kindly, practical man of affairs, and a bachelor. But Claudio, like every sentimentalist, has two soul sides. One we have seen. The other is less attractive; it shows the cruelty of wounded self-love that hastens to wound in return, the coarseness lurking beneath a too delicate moral sense that is not finely enough tempered to withstand a sudden shock, the mean spirit that would defile an overthrown image. Such a man is Claudio, and to such a man the prospect of the public humiliation of his bride would not be unpleasurable. Did it not offer the chance both of an exquisite revenge and of a melodramatic, moving spectacle, with himself in the rôle of tragic hero?

The church scene is thus made to serve the ends of both situation and character. The window episode, convincing enough in a long poem or novel, would fail in dramatic effect if represented on the stage. It would lack plausibility to an audience already in the secret, and it would give too great prominence to the evil motive of the play; Borachio would appear more vile, Margaret more guilty, Claudio more gullible. The author of *The Partiall Law*,¹ a playwright not easily daunted by discommodious situations, chose to show to his audience the full working out of the conspiracy; not with

¹ "The Partiall Law, a Tragi-comedy by an unknown author (circa 1615-30)." This play, printed by Mr. Bertram Dobell from the original manuscript in 1908, is of the first interest in the study of *Much Ado About Nothing* as it offers an independent Elizabethan dramatic version of the Ginevra story from Ariosto. It proves, by contrast, more clearly than could be done in any discussion, Shakespeare's supreme powers of construction, especially in his methods of alleviation.

happy results. The scene has no real tragic appeal ; we are little affected by the grief of the hero or by the rascality of the villain ; both, as is inevitable in such an episode, seem artificial and—in the bad sense—theatrical.¹

*We leave as a pleasantly insoluble problem this theory of the old play and its subsequent revision. There is, however, connected with the absorbing question of Shakespeare's handling of his materials, borrowed and invented, a further matter for discussion, arising out of Coleridge's well-known criticism : "Take away from the *Much Ado About Nothing* all that which is not indispensable to the plot, either as having little to do with it, or, at best, like Dogberry and his comrades, forced into the service, when any other less ingeniously absurd watchmen and night-constables would have answered the mere necessities of the action ; take away Benedick, Beatrice, Dogberry, and the reaction of the former on the character of Hero, and what will remain ? In other writers the main agent of the plot is always the prominent character ; in Shakespeare it is so, or is not so, as the character is in itself calculated, or not calculated, to form the plot. Don John is the mainspring of the plot of this play ; but he is merely shown and then withdrawn." One ventures with great hesitation to disagree with Coleridge, but here he was, I think, a little over anxious to prove his point. "Less ingeniously absurd watchmen" would not have possessed just that mixture of shrewdness and folly that led at once to the prompt capture of the delinquents and to the fatal delay in the exposure of the conspiracy. It was essential to the peace of mind of the audience that the plot should be discovered before Hero's repudiation ; it was also necessary in the interests of the story that the truth should not be proclaimed until after the interrupted wedding. Only in the person of such an official as Dogberry could a solution be found. He is not a complete fool ; but we must, apologetically, write him down an ass. He sensibly enjoins his men to watch about Leonato's door ; when at length he learns the details of the plot he hastens to lay them before the right authority. But his mind works slowly, groping its way through a mist of delighted self-satisfaction. The examination of the prisoners is delayed through his inability to

¹ The same adverse criticism, in stronger terms, may be applied to the parallel scene in *Die Schoene Phaenicia*, where Tymborus is tricked by a still cruder device.

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realize the importance of anything save himself, and the villainy of Don John is allowed to reach the desired consummation. The absurdity of Dogberry is thus woven into the very texture of the plot, is made responsible for its unfolding.

Don John's part is also, perhaps, unduly depreciated by Coleridge, certainly by later editors. He is not, we admit, a very formidable scoundrel. "I cannot hide what I am," he boasts; and a villain who cannot dissemble has against him the tradition of the ages; he must not hope to prosper. Don John cannot even plot his own dark designs; the conception and execution are left to his servant, Borachio, a drunkard. None the less, he is quite enough of a villain for a comedy and he can offer a reasonable excuse for his villainy; it has a definite motive. The "ended action," described in the opening lines of the play, is evidently an easily suppressed rebellion raised by the Bastard against Don Pedro. Conrade reminds his master: "You have of late stood out against your brother, and he hath ta'en you newly into his grace" (I. iii. 18-20). In this struggle the young Florentine has greatly distinguished himself, "doing in the figure of a lamb, the feats of a lion." Here is the ground of Don John's quarrel with Claudio: "That young start-up hath all the glory of my overthrow" (I. iii. 60-61), surely a sound enough reason for hatred. Once more we see the shaping sensitive fingers at work. In this instance Shakespeare changes the mainspring of the action so as to provide the villain with an adequate motive for his villainy (that is—adequate to himself; "motiveless malignity" must ever appear as surprising and unlikely to the villain as to his victims), thus relieving his comedy of the darker treachery of the earlier versions, in all of which a bosom friend of the hero is the close contriver of all harms.

We may notice briefly here the other means adopted by Shakespeare to lighten the tragedy of his central theme. There is first the easement given to the audience in the knowledge that the plot against Hero has already been discovered before the ceremony and only awaits disclosure. Secondly, the atmosphere has been carefully prepared in the early part of the play so that the distresses of the church scene do not move our deepest feelings. Even Hero and Leonato, when we remember them plotting against the peace of Benedick and Beatrice, appear not wholly in tragic guise. They have too lately moved in a world of sunshine and gaiety; we still

hear their laughter and we know that their tears are soon to be dried. Moreover, we have not been shown any sign of ardent love on Hero's part. The two lovers are not for a moment alone together on the stage. When the match is made between them Hero tells Claudio that she loves him (so Beatrice says) but it is "in his ear"; we are not allowed to listen. Overshadowed by her cousin Hero certainly is, but she is not dull-witted, not lethargic. In the ensnaring of Beatrice she takes her part with spirit and humour—a rather caustic humour on such gentle lips—and in the masked ball she answers her partner readily enough. But Shakespeare gives us no sign nor token whereby we may read her heart. She seems willing to allow herself to be disposed of, whether to the prince or to Claudio, without any expression of her personal feelings. It is this singular quiescence in the early scenes of the play, when her wooing and wedding are under discussion, that helps to rob the church scene of too sharp a pain.

Lastly, by the time Hero's wedding day arrives, the main interest of the audience is centred not on her love affair with Claudio, but on the fortunes of Beatrice and Benedick. We are as anxious as the prince to know what will happen when the two bears meet. This point is not likely to escape notice; it has perhaps been over-emphasized. We must remember that the author's own sympathy with the hero and heroine does not diminish as the play progresses; they are not suffered to show too palely beside the brighter spirits of the play, nor are their concerns neglected. Shakespeare deals gently with the young man, even the young man Claudio, and in restoring Hero to her lover's arms he at least does his duty by her according to the demands of comedy. Nevertheless, it is a commonplace of criticism that in *Much Ado About Nothing* the characters and incidents that Shakespeare borrowed are less interesting than those he invented. For this reason it was perhaps worth while to discuss the former at some length. The appeal of Benedick and Beatrice is irresistible; it could not be overlooked. Nor could the scenes in which Dogberry is ready to bestow all his tediousness upon us. Elizabethan literature is full of references to the ludicrous insufficiency of night-watchmen and constables. Tarleton's *Jest Book* alone, if we could trust to the authenticity of the incidents he describes, would show that in the presentation of Dogberry and his associates Shakespeare did not greatly exaggerate. Lyly's

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Endymion may have supplied a hint to Shakespeare; the watch scenes in Middleton's *Blurt, Master-Constable*, May's *The Heir* and Glapthorne's *Wit in a Constable*, clearly derive from *Much Ado About Nothing*. In all these plays the officers of the law are more or less humorous characters; but they lack the reality of neighbour Dogberry. He is more than real; his belief in his own importance makes him incredibly substantial; we hear the boards creak under him.

Dogberry shares with the rest this quality of life, of reality. For the most part the characters move in couples, but there is no duplication of types. In all the pairs—old men, young men, servants, constables—we see only the external and accidental likenesses due to similar positions in society; there is clear distinction of personality. Vigorous characterization depends here largely on propriety of dramatic dialogue, as it always must, and throughout this comedy the language of each speaker is strongly individual:—

“How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.

He is of a very melancholy disposition” (II. i. 3-5).

No marginal names are needed. Nor are they later, in the church scene, when we recognize the accents of each man in turn as he arraigns Hero before her family; the Prince with quiet gravity, Don John hatefully sneering, and Claudio in melodious rhetoric that we suspect was prepared beforehand (IV. i. 84-105).

This vividness of dialogue, so rich, so various and adaptable, is the distinguishing feature of the play, and almost compensates for the absence of high poetry noticed earlier. It makes full amends in the scenes where Beatrice and Benedick, together or separately, hold the stage.¹ We reach, with them, the secret of the play's early popularity and of its enduring charm. From the opening scene to the last word we follow their fortunes with ever-deepening interest and anxiety. Ferdinand and Miranda, we are sure, would have changed eyes without the aid of Prospero's magic; they are children of light and must instinctively follow where their hearts lead them. But Benedick and Beatrice—high-spirited, audacious, witty, each a dominating personality, each exultantly independent—these two strong souls have

¹ Hero and Rosaline of *Love's Labour's Lost* are but shadowy prototypes of Benedick and Beatrice. All echoes from one play to another are worth noting, but the often-cited parallel offers little ground for full or interesting

to be tricked by their friends into the attainment of their happiness, even into the realization of where their happiness lies. They are very ready to be duped, glad that it is possible to capitulate with honour, for the war between them is after all an affair of intellectual, rather than of sex, antagonism. None the less, without the Prince's stratagem they must have remained apart, separated by their own pride and mockery, by the determination to yield no inch to the enemy.

In their skirmishes of wit Benedick is not at his best; his weapons shine more keen and deadly in the absence of Beatrice, which is not surprising, for her wit is swift and formidable and not easily vanquished. Some of her sallies, it is true, have lost their edge, but by no means all; we are apt to make too much of this. We owe to her not only our gayest moments but the one great moment that catches the breath in our throats and sets our hearts beating in passionate approbation. "Kill Claudio!" We know that the ends of comedy must be served, that every Jack must have his Jill, that Claudio will therefore be forgiven. But he is dramatically judged; we know what Beatrice thinks of him and we are satisfied. With less romance, less poetry in her disposition than Rosalind or Viola or Portia, Beatrice is even more richly endowed than they with generosity of the noblest kind. Shakespeare often shows a rare understanding of the friendship that may exist between two women, nowhere more movingly than in this play, where Beatrice is the first to assert unhesitating belief in Hero's innocence:

"O, on my soul, my cousin is belied!" (iv. i. 143).

The same generous spirit is revealed in the entire humility with which she accepts the strictures overheard in the garden, and in her immediate resolve to requite the love of Benedick; it was not easy for Beatrice to bate her accustomed crossness. In all her ways she shows herself a great lady, high souled and high bred; as courteous to the messenger as to the Prince; one who knows her world and enjoys living in it and makes it, by her presence, a more radiant world. Campbell and others of myopic vision may find her 'an odious woman'; we can only echo the Serbian proverb, Even God has not been able to please everybody.

In one other respect, apart from its dramatic truth, is the language of this play noteworthy, namely, in the skill with which the stage 'business' is throughout implied in the

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dialogue ; in no play are stage-directions so little necessary.
Take for example :—

“The ladies follow her and but one visor remains” (II. i. 146) ;
“Why, how now, cousin ! wherefore sink you down ?” (IV. i. 107) ;
“Peace ! I will stop your mouth” (V. iv. 97) ;
“For look where Beatrice, like a lapwing, runs
Close by the ground to hear our conference” (III. i. 24-25).

Often the action or gesture is implied in a word :—

“If you go on *thus* you will kill yourself” (V. i. 1) ;
“If they speak but truth of her
These hands shall tear her” (IV. i. 187-188).
“*There's* for thy pains” (V. i. 310) ;
“*Here's* that shall drive some of them to a noncome” (III. v. 57-58).

Further examples might be found in every scene, almost on every page. They all serve to show how in this, as in every other, respect, *Much Ado About Nothing* is closely and beautifully constructed for the theatre. Perhaps of all the plays this comedy gains most by representation on the stage and loses least.

The following is an analysis of Mr. P. A. Daniel's time scheme, published in the *Transactions of the New Shakespeare Society*, 1877-9, pp. 140-145 :—

Day 1. Monday.	Act I. ; Act II. i.
„ 2. Tuesday.	Act II. ii.
„ 3. Wednesday.	Act II. iii.
„ Thursday.	} Blank.
„ Friday.	
„ Saturday.	
„ 4. Sunday.	Act III. i.-iii.
„ 5. Monday.	Act III. iv., v. ; Act IV. i., ii. ; Act V. i., ii., iii. (in part).
„ 6. Tuesday.	Act V. iii. (in part), iv.

Mr. Daniel adds : “The first Tuesday even in this scheme might very well be left a blank, and II. ii., be included in the opening Monday.

“I believe, however, that just as the Prince forgets his determination to stay ‘at the least a month’ at Messina, so the ‘just seven-night’ to the wedding was also either forgotten or intentionally set aside, and that only four *consecutive* days

are actually included in the action of the drama." Thus compressed the time scheme is given as follows :—

- Day I. Act I. ; Act II., i., ii.
- „ 2. Act II., iii. ; Act III., i.-iii.
- „ 3. Act III., iv., v. ; Act IV. ; Act V., i., ii., iii. (in part).
- „ 4. Act V., iii. (in part), iv.

In preparing this edition I have drawn upon many sources and my care has been to acknowledge them all. I hope that there will not be many omissions from the statement of my debts connected with the use of illustrations, quotations, facts of history and literature, and various kinds of evidence. In larger matters of theory and criticism it is more than likely that I often reproduce the opinions of other people, imagining them my own. Among earlier editions those of the eighteenth century must always be first and most gratefully acknowledged. The labours of Mr. H. H. Furness in *The New Variorum Shakespeare* have provided later workers with a storehouse of useful illustration and information. I have also used and been greatly helped by the editions of Mr. W. A. Wright (Clarendon Press), Mr. J. C. Smith (*The Warwick Shakespeare*), Mr. F. S. Boas (Clarendon Press), and Sir A. Quiller-Couch and Mr. J. D. Wilson (Cambridge University Press). To Professor Case, general editor of this series, I owe most grateful thanks for help of every kind ; for unwearying patience, for generous contributions from his inexhaustible treasury of Elizabethan learning (the suggestions and illustrations directly attributed to him in the notes represent not a tithe of all he has given me), for advice and sympathy in difficulties, and for encouragement which has extended over many years.

MUCH ADO ABOUT NOTHING

DRAMATIS PERSONÆ

DON PEDRO, *Prince of Arragon.*
DON JOHN, *his bastard brother.*
CLAUDIO, *a young lord of Florence.*
BENEDICK, *a young lord of Padua.*
LEONATO, *Governor of Messina.*
ANTONIO, *his brother.*
BALTHASAR, *attendant on Don Pedro.*
CONRADE, } *followers of Don John.*
BORACHIO, }
FRIAR FRANCIS.
DOGBERRY, *a constable.*
VERGES, *a headborough.*
A sexton.
A boy.
A lord.
HERO, *daughter to Leonato.*
BEATRICE, *niece to Leonato.*
MARGARET, } *gentlewomen attending on Hero.*
URSULA, }
Messengers, Musicians, Watchmen and Attendants, etc.

SCENE : Messina.

MUCH ADO ABOUT NOTHING

ACT I

SCENE I.—LEONATO'S orchard.

Enter LEONATO, HERO and BEATRICE *with a Messenger.*

Leon. I learn in this letter that Don Pedro of Arragon comes this night to Messina.

Mess. He is very near by this: he was not three leagues off when I left him.

Leon. How many gentlemen have you lost in this action? 5

Mess. But few of any sort, and none of name.

ACT I. SCENE I.] Acts and scenes not marked in Q. Folio divides the play into acts but marks only Sc. 1. of the first act. Before Leonato's house Capell; A Court before . . . Pope. Enter . . .] Enter Leonato Gouverneur of Messina, Innogen his wife, Hero his daughter, and Beatrice his niece, with a messenger Q, Ff. Innogen his wife omitted by Theobald. See note on stage direction infra. 1. Don Pedro] Rowe; Don Peter Q, F.

ACT I. SCENE I.

Leonato's orchard.] After Boas. See note on 1. ii. 9 post.

Enter Leonato . . .] In the Quarto and Folios the stage direction is: Enter Leonato, Gouverneur of Messina, Innogen his wife, Hero his daughter, and Beatrice his niece, with a messenger. And the stage direction for Act II. Scene i. is: Enter Leonato, his brother, his wife, Hero his daughter, etc. The name Innogen was first omitted by Theobald, who suggests that Shakespeare had "in his first plan designed such a character, which, on a survey of it, he found would be superfluous; and therefore he left it out." Furness thinks it more probable that Shakespeare "in remodelling an old play . . . carelessly suffered the old stage direction to remain and merely omitted to erase the name of a character which

did not enter his plan" (see on 12 infra, and Introd., p. xvi). This is possible; had the mother of Hero once been included in the scheme of the drama she must necessarily have played an important part. But, as in the majority of his plays, Shakespeare chose to make his heroine motherless.

6. sort] Here and in line 31 post this word may = high rank, reputation, or it may be used in the more general sense of kind, class. Halliwell gives three quotations to prove that in the text sort is used in the former sense. To these may be added Measure for Measure, iv. iv. 19 and a passage from Ram-Alley (Hazlitt's Dodsley, vol. x. p. 343):—

"Beard. She shall be bail'd.

Drawer, bring up some wine, use her well,

Her husband is a gentleman of sort.

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Leon. A victory is twice itself when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.

10

Mess. Much deserved on his part and equally remembered by Don Pedro: he hath borne himself beyond the promise of his age, doing, in the figure of a lamb, the feats of a lion: he hath indeed better bettered expectation than you must expect of me to tell you how.

15

Leon. He hath an uncle here in Messina will be very much glad of it.

Mess. I have already delivered him letters, and there appears much joy in him, even so much that joy could not show itself modest enough without a badge of bitterness.

20

Leon. Did he break out into tears?

Mess. In great measure.

Leon. A kind overflow of kindness: there are no faces truer than those that are so washed. How much better is it to weep at joy than to joy at weeping!

25

15. *bettered*] Ff 3, 4; *bettred* Q, Ff 1, 2.

Serjeant. A gentleman of *sort*! Why, what care I? A woman of her fashion shall find more kindness at a lusty serjeant's hand Than ten of your gentlemen of *sort*."

In none of these passages, however, is *sort* preceded by the indefinite adjective *any*, which, in the text, seems clearly to imply that the word here bears the wider meaning of class or kind. This interpretation is borne out by the contrast implied in the phrase "and none of name."

12. *Pedro*] Corrected by Rowe. Furness suggests that the name *Peter* of Q and Ff crept in from the same old copy which perhaps gave Innogen.

13, 14. *figure . . . lamb . . . lion*] Notice the cross alliteration. Throughout the messenger speaks in elaborate, euphuistic language, and Leonato replies in the same strain.

17. *uncle*] Not mentioned elsewhere. As Boas remarks: "The reference to him here helps to connect the Florentine Claudio with Messina, and to explain

how he had become acquainted with Hero before 'this ended action.' " It also serves, like many lines in this play, to give a wider and more intimate background to the characters, and to create in us the illusion of lives and homes apart from the action on the stage. It is possible, however, that this *uncle*, like the son of Antonio (1. ii. 2) and the Innogen of the opening stage directions, may also be careless survivals from an old play.

18. *much*] For other instances of this adverbial use of *much* see Abbott's *Shakes. Gram.*, § 51 and cf. *As You Like It*, 1. ii. 196; and Chapman, *Bussy D'Ambois*, 1. i. (*Plays*, ed. Shepherd, p. 144):—

"No, my lord, he is *much* guilty of the bold extremity."

21. *badge*] "A badge was a mark of service, worn by the retainers of a nobleman; hence appropriately used for a mark of inferiority, and as such an expression of modesty" (W. A. Wright).

25. *A kind . . . kindness*] *kind* = instinctive, natural, true to nature; as

Beatr. I pray you, is Signior Mountanto returned from the wars or no?

Mess. I know none of that name, lady: there was none such in the army of any sort. 30

Leon. What is he that you ask for, niece?

Hero. My cousin means Signior Benedick of Padua.

Mess. O, he's returned, and as pleasant as ever he was.

Beatr. He set up his bills here in Messina and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt. I pray you, how many hath he 35

28. *Mountanto*] Q, Ff; *Montanto* Pope. 38. *bird-bolt*] Pope 2, Theobald; *Burbolt* Q, Ff.

often. See *Lucrece*, 1423; and *Henry V.* ii. Chorus 19. A play on the two meanings of the word, similar to the one in the text, is found in Gower's *Confessio Amantis*, iii. 374-378 (*Works*, ed. G. C. Macaulay, p. 236):—

"And for he hath destourbed kinde
And was so to nature unkinde,
Unkindelich he was transformed,
That he, which erst a man was
formed,
Into a womman was forschape."

It is not necessary to refer to Hamlet's famous aside.

28. *Mountanto*] From *montanto* or *montant*, an old fencing term, defined by Cotgrave as "an upright blow or thrust." Capell cites a passage from *Every Man in his Humour*, iv. v. (Gifford's *Fonson*, ed. Cunningham, i. 45): "I would teach these nineteen the special rules, as your *punto*, . . . your *passada*, your *montanto*; till they could all play very near . . . as well as my self." The word occurs also in *The Merry Wives of Windsor*, ii. iii. 27: "To see thee fight, . . . to see thee pass thy *punto*, thy stock, thy reverse, thy distance, thy *montant*." This seems to be as apt a nickname for the kind of braggart that Beatrice pretends to consider Benedick as his titles for her—"Dear Lady Disdain" and "my Lady Tongue."

35. *set up his bills*] as a means of public advertisement. Steevens quotes from Nashe's *Have with you to Saffron Walden* (*Works*, ed. Grosart, iii. 179): "setting vp bills, like a Bear-ward or Fencer, what fights we shall haue, and what weapons she will meete me at."

Bills were posted to advise the public of any matters of general interest, not only of challenges to combat. The *New Eng. Dict.* quotes from John Strype [*The History of the Life and Acts of Edmund Grindal*, ed. 1821, p. 121]: "These men [the players] did then daily, but especially on holydays, set up bills inviting to their plays." Cf. also Middleton's *Michaelmas Term*, i. i. 138-141 (*Works*, ed. Bullen, i. 224):—

"Easy. What's here?"

Salewood. O, they are bills for chambers.

Easy (reads). Against St. Andrew's, at a painter's house, there's a fair chamber furnished to be let;" etc.

36. *flight*] Either the flight-arrow, a light and well-feathered arrow for long distance shooting, or the exercise of flight shooting, in which that kind of arrow was used. The *New Eng. Dict.* gives: "For the best game of the *flight*, we shall have a *flight* of golde of the value of xs." (Vicary's *Anatomy*, App. iii. 178).

38. *bird-bolt*] A short, blunt-headed arrow. The word seems to be used here with double significance. (1) The *bird-bolt* was the weapon allowed to fools as being less dangerous than the long-distance arrow. Cf. Marston's *What You Will, Induction* (*Old English Plays*, 1814, ii. 201): "Some boundless ignorance, should on sudden shoot His gross knobbed *bird-bolt*," etc., quoted by Steevens. (2) The *bird-bolt* seems to have been the kind of arrow commonly used by Cupid. Halliwell gives several quotations in support of this, and to these may be added a line in *The City*

killed and eaten in these wars? But how many
hath he killed? for indeed, I promised to eat all of 40
his killing.

Leon. Faith, niece, you tax Signior Benedick too much;
but he'll be meet with you, I doubt it not.

Mess. He hath done good service, lady, in these wars.

Beat. You had musty victual, and he hath help to eat it: 45
he's a very valiant trencher-man; he hath an
excellent stomach.

Mess. And a good soldier too, lady.

Beat. And a good soldier to a lady; but what is he to a 50
lord?

Mess. A lord to a lord, a man to a man; stuffed with
all honourable virtues.

Beat. It is so indeed; he is no less than a stuffed man:
but for the stuffing,—well, we are all mortal.

43. *be meet*] *be met* Capell. 44. *these*] Q, F; *those* Ff 2-4. 45. *victual*]
vittaille Q. 45. *eat*] *ease* F. 54. *for the stuffing,—well, we are . . .*]
Theobald; *for the stuffing wel(l), we are . . .* Q, Ff.

Gallant (Hazlitt's *Dodsley*, xi. 200):
"Now the boy with the *bird-bolt* be
praised!" and Biron's words in *Love's*
Labour's Lost, iv. iii. 25: "Proceed,
sweet Cupid; thou hast thumped him
with thy *bird-bolt* under the left pap."

The whole passage in the text is
obscure. Perhaps Beatrice means that
Benedick, who thought himself "loved
of all ladies," insolently challenged
Cupid to a contest at the god's chosen
pastime. The fool accepted the
challenge on behalf of Cupid, but sub-
stituted the *bird-bolt* for the flight-
arrow, partly in derision as being better
suited to Benedick's clumsy handling,
and partly because it was both his own
weapon and the favourite missile of the
god of love.

39. *Killed and eaten*] W. A. Wright
quotes from Cotgrave's *Dictionarie*:
"Mangeur de Charrettes ferrées: A
notable kill-cow, monstrous buff-snuff,
terrible swaggerer: one that will kill
all he meets, and eat all he kills."
Almost the same ferocious suggestion
occurs in an epigram of John Davies
"Against faint-hearted bragging
Bomelio" (*The Scourge of Folly*, p.
11. *Works*, ed. Grosart, vol. ii.):—

"Bomelio braggs how many he
hath beaten,
And then hee looks as if he had
them eaten" etc.

43. *meet with*] even with, as often.
See Tarlton's *Fests* (Shakes. Society,
p. 14): "Tarlton having flouted the
fellow for his pippin which hee threw,
he thought to be *meet with* Tarlton
at length"; *Bartholomew Fair*, ii. i.
(Gifford's *Jonson*, ed. Cunningham, ii.
162): "Well, I shall be *meet with* your
mumbling mouth one day."

46. *valiant trencher-man*] man of
hearty appetite (*trencher*, from old
French *trenchoir* = wooden platter), as
in Massinger, *The Unnatural Combat*,
iii. i. (ed. H. Coleridge, p. 35):—

"As tall a *trencherman*, that is most
certain,
As e'er demolish'd pye-fortification
As soon as batter'd."

47. *stomach*] Cf. ii. iii. 244 *post*,
for the same double use of the word,
which besides its literal meaning also
signifies appetite, inclination for food.
So in scene from *The Unnatural Com-
bat* quoted above: "Let them bring
stomachs, there's no lack of meat"
(p. 34).

51, 52. *stuffed . . . virtues*] Com-
pare *Romeo and Juliet*, iii. v. 183:
"Stuff'd, as they say, with honourable
parts."

53. *stuffed man*] Perhaps, as W. A.
Wright suggests, "Beatrice is still
thinking of Benedick's prowess as a
valiant trencher-man"; considering

Leon. You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her: they never meet but there's a skirmish of wit between them. 55

Beat. Alas, he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one: so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is 60

Beatrice's headlong method of conversation it is more likely that she simply catches at the messenger's word as an opening for the easy gibe that Benedick is not a real man but a dummy.

54. *stuffing*,—*well*,] Theobald may have copied this punctuation from Davenant's *Law Against Lovers*, wherein—as Farmer pointed out—this speech occurs. It adds much to the point of Beatrice's words. Boas, who retains the pointing of Q, is doubtful if the meaning of *well*, suggested by Theobald's emendation, is “an Elizabethan use.” But see line 128 below: “*Well*, you are a rare parrot-teacher.” Also lines 235, 240 of this same scene.

60. *five wits*] *i.e.* common wit, imagination, fantasy, estimation, memory; probably “reckoned five,” as Johnson says, “by analogy to the five senses, or the five inlets of ideas.” Knight points out that “by the early writers the ‘five wits’ were used synonymously with the five senses” and he quotes in proof a passage from Chaucer's *The Persones Tale* [ed. Skeat, p. 712, ll. 212-214]. To this may be added a later passage in this same sermon “And this is for to sinne in herte, in mouth, and in dede, by thy *fyue wyttes*, that been sighte, heringe, smellinge, tastinge, or savouringe, and felinge,” (p. 712, ll. 955-958); also the description of Sir Gawayne, who bore on his shield the mystic pentagram (*Sir Gawayne and The Green Knight*, ed. R. Morris: Early English Text Society, 1869, p. 21):—

“Fyrst he watz funden fauldez in his
fyue wyttes,
& efte fayled neuer þe freke in his
fyue fyngres,
& alle his ayaunce vpon folde watz
in þe fyue woundez
þat Cryst kazt on þe croys,”
where the *five wits* almost certainly
mean the five senses. Also in Gower's

Confessio Amantis, iv. 2541-2550 (*Works*, ed. G. C. Macaulay, p. 369), there is a reference to the three stones of the old philosophers:—

“The Ston seconde I thee behote
Is *lapis animalis* hote,
The whos vertu is propre and cowth
For Ere and yhe and nase and
mouth,
Wherof a man may hierie and se
And smelle and taste in his degre,
And forto fiele and forto go
It helpeth man of bothe tuo:
The *wyttes fyue* he underfongeth
To kepe, as it to him belongeth.”

That the *five wits* were not always reckoned as synonymous with the five senses is clear from the morality of *Everyman*, in which the character called *Five wits* represents the faculties of the mind, not of the body; and Shakespeare, in *Sonnet cxli.*, makes the distinction final:—

“But my *five wits*, nor my five senses
can
Dissuade one foolish heart from
serving thee.”

In the hurrying, figurative speech of Beatrice it is difficult, and unimportant, to know exactly what she means by her use of the expression.

62. *wit enough . . . warm*] A proverbial expression. See *The Taming of the Shrew*, II. i. 268; the *Epigrams* of John Heywood (Spenser Society, p. 148):—

“Thou art wyse inough, if thou
keepe thee warme:
But the least colde that cumth,
kylth thy wit by harme”;
and Middleton, *Father Hubbard's Tales* (*Works*, ed. Bullen, viii. 102):—
“There was the first point of wit I
showed

In learning to keep myself warm.”
63. *a difference*] a term of heraldry, signifying some alteration or addition

all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He 65
hath every month a new sworn brother.

Mess. Is't possible?

Beat. Very easily possible: *He* wears his faith but as
the fashion of his hat; it ever changes with the
next block. 70

Mess. I see, lady, the gentleman is not in your books.

67. *Is't*] *Ist Q: Is it F 4.*

to a coat of arms, whereby one member of a family may be distinguished from the other branches. *New Eng. Dict.* quotes from Caxton, *Faytes of Armes* iv. xv. 275: "The hed of the lordship bereth the playne armes without difference and thoo that are of his linage they putte therunto dyverse differences." Cf. *Hamlet*, iv. v. 182 and Bacon's *The Advancement of Learning*, Book I. vi. § 9: "Take a view of the ceremonial law of Moyses; you shall find, besides the prefiguration of Christ, the badge or difference of the people of God."

66. *sworn brother*] brother in arms. The sworn brothers of mediæval chivalry were bound by oath to help and defend each other through good and evil fortune. See *Henry V.*, ii. i. 13: "We'll be all three sworn brothers to France": and the catchsong by a "rank of Tarpaulins" in *Lady Alimony* (Hazlitt's *Dodsley*, xiv. 330):—

"And when this bowl shall run so
round
Your legs can stand upon no ground,
Fear not, brave blades, but you
shall be
Sworn brothers made as well as
we."

For graver references to the institution of brotherhood in arms see the story of *Bewick and Graham* in Child's *English and Scottish Popular Ballads* (ed. Sargent and Kittredge, p. 499), and the prose romance of *Tom a Lincoln* (Thoms, ii. 257): "Amongst which number Sir Launcelot du Lake was the chiefest . . . , who professed such love to the Red Rose Knight, that they plighted their faiths like *sworne brothers*, and to live and die together in all extremities."

70. *block*] wooden mould upon which the hat is shaped. So in Dekker's *The*

Seven Deadly Sinnes of London (Works, ed. Grosart, ii. 60): "the *blocke* for his heade alters faster then the Feltmaker can fitte him"; and *In Cyprium*, among the *Epigrams* by J. D. (Works of Marlowe, ed. Dyce, p. 357):—

"And still the newest fashion he
doth get,
And with the time doth change
from that to this;
He wears a hat now of the flat-
crown *block*."

71. *in your books*] in favour with you. The modern expression "to be in a person's good or bad books" corresponds to the old "to be in or out of a person's books." See Middleton's *The Widow*, i. i. 92 (Works, ed. Bullen, v. 129): "But I must have him wise as well as proper, he comes not in my books else." Nashe's *Have with you to Saffron Walden* (Works, ed. Grosart, *The Huth Library*, iii. 271): "till beeing aduised by a cunning man (her frend that was verie farre in her books)," and the draper's complaint (with a quibble) in *The Returne from Parnassus*, ii. i. 519-521: "but as for those neat youths they are out of my books; and yet I lie, for they are more in them than the le pay in haste" (ed. Macray, p. 41).

The origin of the phrase is uncertain; several explanations are possible. (i) Servants and retainers were entered in the books of the persons whom they served. (ii) Persons were (and still are) said to be upon the books of certain institutions, such as colleges. (iii) Names in the heraldic register were "in the books." Compare *The Taming of the Shrew*, ii. i. 225: "A herald, Kate? O, put me in thy books!" (iv) In the sixteenth century, and later, it was the practice to keep visiting books or registers, in which were entered the names of the friends of the owner. (v)

Beat. No; an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil? 75

Mess. He is most in the company of the right noble Claudio.

Beat. O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! 80
if he have caught the Benedick, it will cost him a thousand pound ere a' be cured.

Mess. I will hold friends with you, lady.

Beat. Do, good friend.

Leon. You will never run mad, niece. 85

Beat. No, not till a hot January.

Mess. Don Pedro is approached.

Enter DON PEDRO, DON JOHN, CLAUDIO, BENEDICK *and* BALTHASAR.

D. Pedro. Good Signior Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it. 90

Leon. Never came trouble to my house in the likeness of your grace: for trouble being gone, comfort should

72. *an he*] Theobald; *and he* Q, Ff; *if he* Pope. 81. *the Benedick*] *the Benedict* Q, F. 82. *a' be*] *a be* Q; *he be* F; *it be* Ff 2-4, Rowe, Pope. 85. *You will never*] Q; *You'll ne're* Ff. 88. *Enter . . . Don John*] *Enter . . . John the Bastard* Q, F. 88. *are you*] Q; *you are* Ff.

The quotation from *The Returne from Parnassus* suggests another possible origin. A tradesman enters in his books the names of those to whom he gives credit; the names of those to whom he refuses credit are not so entered.

74. *squarer*] brawler, quarrelsome fellow. The substantive form of the word is found only in this play of Shakespeare, and this instance is the only one given in the *New Eng. Dict.* The use of the verb is not infrequent. See *A Midsummer Night's Dream*, II. i. 30; *A Knacke to know an honest Man*, I. 1218 (Malone Society Reprints): "Put vp your swords, wee will not square for this"; Middleton, *The Family of Love*, IV. iii. 27 (*Works*, ed. Bullen, III. 80): "and answer me roundly to the point, or else I'll square."

80. *presently*] at once, immediately—as generally in contemporary literature. The growth of the modern sense (= in a little while, soon), "was so imperceptible," says *New Eng. Dict.*, "that early examples, esp. before c. 1650, are doubtful."

85. *You . . . niece*] Referring to Beatrice's remark above, I. 80.

88. *S.D. Don John . . . Balthasar*] In the old copies *Don John* is here called *John the bastard*. It is not until IV. i. 185 (i.e. after his last appearance on the stage) that the prince's illegitimacy is alluded to openly.

88. *are you*] Following Q. The majority of editors have adopted the reading of the folios, but in this formal greeting the interrogative turn to the speech is appropriate.

10 MUCH ADO ABOUT NOTHING [ACT I.

remain; but when you depart from me, sorrow abides and happiness takes his leave.

D. Pedro. You embrace your charge too willingly. I 95 think this is your daughter.

Leon. Her mother hath many times told me so.

Bene. Were you in doubt, sir, that you asked her?

Leon. Signior Benedick, no; for then were you a child.

D. Pedro. You have it full, Benedick: we may guess by 100 this what you are, being a man. Truly, the lady fathers herself. Be happy, lady, for you are like an honourable father.

Bene. If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as 105 like him as she is.

Beat. I wonder that you will still be talking, Signior Benedick: nobody marks you.

Bene. What, my dear Lady Disdain! are you yet living?

Beat. Is it possible disdain should die, while she hath 110 such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.

Bene. Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted: and I 115 would I could find in my heart that I had not a hard heart, for truly I love none.

Beat. A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for 120 that. [I had rather hear my dog bark at a crow than a man swear he loves me.]

Bene. God keep your ladyship still in that mind, so

95. *too willingly*] Q. F: *more willingly* Ff 2-4; *most willingly* Rowe, Pope.
98. *sir*] Q; omit Ff. 111. *feed it*] *feed on* Keightley conj.

95. *too willingly*] Following the Quarto, which—as usual—gives the best reading.

101, 102. *the lady . . . herself*] Indicates who her father is by her likeness to him. "This phrase is common in Dorsetshire: 'Jack fathers himself,' is like his father" (Steevens).

107. *I wonder, etc.*] The first passage of arms recorded, though clearly not the first in which the two have

engaged. Beatrice at once reopens the campaign, and, in doing so, betrays the same interest in Benedick as she has shown already in conversation with the messenger.

112. *convert*] For another instance of the intransitive use of this verb see *Richard II.*, v. i. 66: "The love of wicked men *converts* to fear."

118. *A dear happiness*] A rare stroke of good fortune.

some gentleman or other shall 'scape a predestinate
scratched face.

125

Beat. Scratching could not make it worse, an 'twere such
a face as yours were.

Bene. Well, you are a rare parrot-teacher.

Beat. A bird of my tongue is better than a beast of yours.

Bene. I would my horse had the speed of your tongue, 130
and so good a continuer. But keep your way a
God's name; I have done.

Beat. You always end with a jade's trick: I know you
of old.

D. Pedro. That is the sum of all, Leonato. Signior 135
Claudio and Signior Benedick, my dear friend
Leonato hath invited you all. I tell him we shall
stay here at the least a month, and he heartily

126. *an*] Rowe; and Q, Ff. 127. *yours*] Q; *your* Ff. 131, 132. *a*
God's] *a Gods* Q, Ff; *i' God's* Capell; *o' God's* Theobald. 135. *That is*] Q;
This is Ff. 135. *all, Leonato.*] *all: Leonato*, Q, Ff; corr. Collier (2).
136. *Benedick,*] *Benedick,—Theobald.* 137. *tell him*] *tell you* Ff 3, 4.

124. *predestinate*] for predestinated.
Cf. III. ii. 1, where we have con-
summate for consummated. "It might
be maintained that these forms are de-
rived from the Latin form of the partici-
ple in *-atus*, but there is no evidence
of this, and there are many instances of
verbs ending in *d* or *t* the participles of
which drop the *d* of the termination"
(W. A. Wright). Compare Bacon's
The Advancement of Learning, Book
I. v. § 4: "it [knowledge] may per-
chance be further polished and *illustrate*
and accommodated for use and prac-
tice"; and Book I. vii. § 3: "yet if
they be *illuminate* by learning, they
have those notions of religion, etc."
See Abbott's *Shakes. Gram.*, § 342.

133. *jade's trick*] spiteful or malicious
trick as of a vicious horse. So in *All's*
Well that Ends Well, iv. v. 64;
Massinger's *The Picture*, v. iii. (ed. H.
Coleridge, p. 237):—

"There's no climate
Of the world, I think, where one
jade's trick or other

Reigns not in woman";
and Sampson's *Vow Breaker*, v. ii. 114
(ed. Hans Wallrath, p. 71): "*Ursula*
[mocking Miles, who wants to play the
hobby-horse] Farewell, good hobby-
horse—weehée—. Miles 'Tis but a
jade's tricks, Mistris Ursula."

135. *That is the sum . . .*] In the
Quarto and Folios the passage appears:
"*That* [*This* Ff] *is the summe of all:*
Leonato, Signior Claudio . . ." Some
change was needed and Hammer sub-
stituted *Don John* for *Leonato*. Collier
restored the original name and punc-
tuated thus: "*This is the sum of all.—*
Leonato,—Signior Claudio . . ." as
though the prince began the sentence
and then interrupted it to add the com-
plimentary phrase "*my dear friend*"
before Leonato. With this Theobald
agreed, though he put a colon, instead
of a full stop, after *all*. In his second
edition Collier placed the full stop after
Leonato, implying that the prince had
been conversing with Leonato during
the preceding skirmish and, having
finished, turned to his friends to give
them his host's invitation. This arrange-
ment was adopted by the Cambridge
editors and certainly it gives the easiest
solution to the passage. It is supported
by the introductory *That* of the Quarto,
which suggests the closing of a discus-
sion, rather than by the *This* of the
Folios, which carries the subject forward
into the next sentence.

138. *a month*] See III. ii. 1, where
Don Pedro says to Claudio: "I do but
stay till your marriage be consummate,
and then go I toward Arragon." It is

12 MUCH ADO ABOUT NOTHING [ACT I.]

prays some occasion may detain us longer; I dare swear he is no hypocrite, but prays from his heart. 140

Leon. If you swear, my lord, you shall not be forsworn.
[*To Don John.*] Let me bid you welcome, my lord:
being reconciled to the prince your brother, I owe you all duty.

D. John. I thank you: I am not of many words, but I 145
thank you.

Leon. Please it your grace lead on?

D. Pedro. Your hand, Leonato; we will go together.

[*Exeunt all but Benedick and Claudio.*]

Claud. Benedick, didst thou note the daughter of Signior
Leonato? 150

Bene. I noted her not, but I looked on her.

Claud. Is she not a modest young lady?

Bene. Do you question me as an honest man should do,
for my simple true judgement? or would you have
me speak after my custom, as being a professed 155
tyrant to their sex?

Claud. No; I pray thee speak in sober judgement.

Bene. Why, i' faith, methinks she's too low for a high
praise, too brown for a fair praise, and too little for
a great praise: only this commendation I can afford 160
her, that were she other than she is, she were un-
handsome, and being no other but as she is, I do
not like her.

Claud. Thou thinkest I am in sport: I pray thee tell me
truly how thou likest her. 165

141-143. *forsworn*. . . . *Let . . . lord: . . . brother*,] Hanmer (substantially);
forsworne, let . . . l(L)ord, . . . brother: Q, F. Reprinted in turn by Rowe,
Pope and Theobald. 142. [*To Don John*] Hanmer. 148. [*Exeunt all . . .*
Claudio.] Rowe; *Exeunt. Manent Benedicke and Claudio*. Q; *Manet . . . Ff*.
156. *their*] her Capell conj. 157. *pray thee*] Q, F; *prethee* Ff 2-4. 158.
i' faith] F 4; *y faith* Q, F. 160. *praise:*] *praise*, Q, Ff; punctuation retained
by Hudson. 164-165. *thinkest . . . likest*] *think'st* F . . . *lik'st* Q, F.

possible, as J. C. Smith suggests, that the slip would pass unnoticed by an audience.

153-156. *Do you question me . . . their sex?*] A notable self-exposure which explains Benedick's alacrity to fall into the trap laid for him later in the play. He is a sham misogynist, and his strictures on womankind arise not from genuine feeling but from the desire to amuse himself and to impress and divert his friends. Naturally, he doubts

Bene. Would you buy her, that you inquire after her?

Claud. Can the world buy such a jewel?

Bene. Yea, and a case to put it into. But speak you this
with a sad brow? or do you play the flouting Jack,
to tell us Cupid is a good hare-finder, and Vulcan
a rare carpenter? Come, in what key shall a man
take you to go in the song? 170

Claud. In mine eye, she is the sweetest lady that ever I
looked on.

Bene. I can see yet without spectacles, and I see no such 175
matter: there's her cousin, an she were not possessed
with a fury, exceeds her as much in beauty as the
first of May doth the last of December. But I hope
you have no intent to turn husband, have you?

Claud. I would scarce trust myself, though I had sworn 180
the contrary, if Hero would be my wife.

Bene. Is't come to this? In faith, hath not the world one
man but he will wear his cap with suspicion? Shall

168. *it into*] *it in too* Hanmer. 173. *ever I*] *I ever* Pope. 176. *an*] Rowe; and Q, Ff; *if* Pope. 177. *with a*] *with such a* Rowe (2) and other editors. 182. *this?* In faith] Rowe; *this?* in faith Q, Ff; *this, in faith?* Pope, punctuation adopted by majority of editors.

the sincerity of others—"But speak you this with a sad brow?"

169. *sad*] serious, as in v. i. 201 *post*. For the adverb, see II. iii. 211.

169. *the flouting Jack*] the mocking rascal. *Jack* was a common term of contempt. See v. i. 91 *post*; Marlowe's *Edward II.* (ed. Dyce, p. 193): "I have not seen a dapper *Jack* so brisk"; *The Knight of the Burning Pestle*, *Induction*, 19 (Beaumont and Fletcher, ed. A. R. Walker, vi. 161):—

"If you were not resolv'd to play the *Jacks*,

What need you study for new subjects,

Purposely to abuse your betters?"

Stanton quotes from Puttenham's *Arte of English Poesie* [ed. Arber, p. 201] an illustration of "*Antiphrasis* or the Broad floute": "Or when we deride by plaine and flat contradiction, as he that saw a dwarfe go in the streete said to his companion that walked with him: See yonder gyant: and to a negro or woman blackemoore, in good sooth ye are a faire one, we may call it the *broad floute*." This explains the following words. To refer to the blind Cupid as

a hare-finder [see next note], and to Vulcan the blacksmith as a carpenter is to deride by flat contradiction. Benedick says in effect: Are you serious in your praise of Hero, or do you speak in mockery, exalting her for qualities which she obviously does not possess?

170. *hare-finder*] one whose business it is to seek out a hare in the form or lair in which she crouches, a profession which clearly demands keen sight. The *New Eng. Dict.* quotes, 1611, Markham, *Countr. Content*, I. vii. (1668) 43: "The *Hare-finder* should give the Hare three sohows before he put her from her Lear."

175, 176. *no such matter*] nothing of the kind, as in II. iii. 207, and v. iv. 82 *post*. Compare 2 *Henry IV.*, *Ind.* 15; *Sonnet lxxxvii.*:—

"Thus have I had thee, as a dream doth flatter,

In sleep a king, but waking *no such matter*."

and Tarlton's *Fest Book* (Shakes. Soc. Papers, p. 40): "But Tarlton demanded of his father if it were so. But he knew *no such matter*."

183. *wear . . . suspicion*] One of the many references in this play to the well-

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I never see a bachelor of threescore again? Go to,
i' faith; an thou wilt needs thrust thy neck into 185
a yoke, wear the print of it and sigh away Sundays.
Look; Don Pedro is returned to seek you.

Re-enter DON PEDRO.

D. Pedro. What secret hath held you here, that you followed not to Leonato's?

Bene. I would your grace would constrain me to tell. 190

D. Pedro. I charge thee on thy allegiance.

Bene. You hear, Count Claudio: I can be secret as a dumb man; I would have you think so; but on my allegiance, mark you this, on my allegiance. He is in love. With who? now that is your grace's part. 195
Mark how short his answer is:—with Hero, Leonato's short daughter.

Claud. If this were so, so were it uttered.

185. *an]* and Q, Ff. 188. *Re-enter . . .]* Hanmer; *Enter Don Pedro, John the bastard* Q, Ff. 189. *Leonato's]* Rowe; *Leonatoes* Q, F; *Leonato's* house Pope. 192. *can be]* cannot be F 4, Rowe, Pope. 193, 194. *so; but* on . . . *He is]* Johnson (substantially) after Theobald; *so (but on . . . allegiance)* *hee* is Q, F. 195. *who]* Q, F; *whom* Ff 2-4.

worn Elizabethan jest, which adorned the husbands of unfaithful wives with imaginary horns. It would seem that contemporary audiences could not tire of this joke. To illustrate text Henderson cites a passage from Painter's *Palace of Pleasure* (vol. i. fol. 229, ed. 1569, *ap. Wright*): "All they yt weare hornes, be pardoned to weare their capps vpon their heads."

186. *sigh away Sundays]* Sundays, probably, because spent at home. There may be a reference here to the efforts made in Elizabeth's reign to restrict Sunday games and entertainments, for long a grave scandal among the sober-minded. (See Gosson's *School of Abuse* and John Northbrooke's *Treatise against Dicing, Dancing, etc.*, Shakes. Soc. Papers.) In his *Introduction to The Sports and Pastimes of the People of England* (ed. J. C. Cox, 1801, p. xlviii), Strutt refers (i) to an edict passed in the twenty-second year of Elizabeth's reign, enacting that "all heathenish playes and interludes should be banished upon Sabbath days" in the city of London; (ii) to the more general prohibition of public pastimes on Sun-

day, which followed three years later upon the catastrophe at Paris Garden (Jan. 1583), when eight spectators at a Sunday bear-baiting were killed and many injured (Holinshed's *Chronicles*, 1807, iv. 504). Such restrictions, though but negligently enforced, as may be inferred from various proclamations in the following reign, would naturally be resented by a gallant of Benedick's disposition.

188. *Re-enter Don Pedro.]* The original stage direction (possibly, as Furness suggests, another "reminiscence of the original play") is clearly a mistake, since the first intelligence that Don John has of Claudio's intended marriage with Hero is brought him by Borachio in scene iii. of this act.

195. *With who]* *Who* for *whom* as often. Compare "*Who* have you offended, masters. . . ?" v. i. 221 *post*, and see Abbott's *Shakes. Gram.*, § 274.

198. *If . . . so, . . . uttered]* Resenting Benedick's flippancy, and not yet sure of the prince's approval, Claudio speaks sulkily: If this were true even in this manner would Benedick have repeated my confidence.

Bene. Like the old tale, my lord: "it is not so, nor 'twas not so: but indeed, God forbid it should be so." 200

Claud. If my passion change not shortly, God forbid it should be otherwise.

D. Pedro. Amen, if you love her, for the lady is very well worthy.

Claud. You speak this to fetch me in, my lord. 205

D. Pedro. By my troth, I speak my thought.

Claud. And in faith, my lord, I spoke mine.

Bene. And by my two faiths and troths, my lord, I spoke mine.

Claud. That I love her, I feel. 210

D. Pedro. That she is worthy, I know.

Bene. That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake. 215

D. Pedro. Thou wast ever an obstinate heretic in the despite of beauty.

207. *spoke*] Q; *speak* F.

199. *the old tale*] Probably that contributed by Mr. Blakeway to the Variorum edition of 1821, and reproduced by both W. A. Wright and Furness in their editions of this play. This "old tale," which appears in many forms in the folk-lore of Europe, belongs to the "Robber-Bridegroom" type of story, the essential features of which are thus given in *The Handbook of Folk-lore* (ed. C. S. Burne, App. C, p. 352): "1. A girl is engaged to a disguised robber. 2. She visits his castle and discovers his occupation. 3. She convicts him before her relatives by some token, and he is killed." For a German version see *The Robber Bridegroom* in *Grimm's Household Tales*, trans. M. Hunt, 1884, i. 40; for a gruesome English variant see the Nurse's story of Captain Murderer in Dickens's *Uncommercial Traveller*. Gypsy versions have been published by Dr. Sampson in the *Journal of the Gypsy Lore Society*, New Series, ii. pp. 372-376, and Third Series, i. pp. 97-109. In some form the story must have been familiar to Shakespeare. See Appendix, p. 159.

201. *If my . . . shortly*] Suggestive and inauspicious words, but due rather to shyness than to any doubt of his own constancy.

201, 202. *God . . . otherwise*] Dr. Johnson was puzzled by this and the two preceding speeches: "there seems something omitted relating to Hero's consent, or to Claudio's marriage, else I know not what Claudio can wish 'not to be otherwise.'" Surely he is simply echoing and answering Benedick's last words and means: God forbid I should not love her.

205. *fetch me in*] lead me on, and so entrap me or cause me "to give myself away." The verb *to fetch in* is generally used in a harsher sense than this and = to cheat or beguile. See Middleton's *Father Hubbard's Tales* (*Works*, ed. Bullen, viii. 94): "like an old cunning bowler *to fetch in* a young killing gamester, who will suffer him to win one sixpenny game at the first, and then lurch him in six pounds afterward."

208. *my two . . . troths*] i.e. to both Don Pedro and Claudio. The two nouns, used like this, are almost synonymous. Compare *The Marriage of Wit and Science*, III. i. (Hazlitt's *Dodsley*, ii. 348):—

"Give me thy hand, take here my
faith and troth
I will maintain thee, howsoever the
world goeth."

Claud. And never could maintain his part but in the force of his will.

Bene. That a woman conceived me, I thank her: that she brought me up, I likewise give her most humble thanks: but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none: and the fine is, for the which I may go the finer, I will live a bachelor.

D. Pedro. I shall see thee, ere I die, look pale with love.

Bene. With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang

222. *recheat*] *rechate* Q, Ff; *recheate* Rowe (2).
Ballet F.

232. *ballad*] Q (B);

222. *recheat*] A series of notes sounded on a horn to summon the hounds together at the beginning and end of the hunt and on various occasions during the course of the run. Apparently there were many different kinds of *recheat*. W. A. Wright says: "Among the 'Antient Hunting Notes,' given in *The Gentleman's Recreation*, we find 'A Recheat when the Hounds Hunt a right Game,' 'The Double Recheat,' 'The Treble or Sr. Hewets Recheat,' 'A New Warbling Recheat for any Chace,' 'The Royal Recheat,' 'A Running Recheat with very quick time,' and 'A Recheat or Farewell at parting.'" *New Eng. Dict.* quotes: "Cockaine *Treat. Hunting* Div, The *Rechate*, with three winds, The first, one long and five short. The second, one long and one short. The third, one long and six short." See also *The Returne from Parnassus*, II. v. 848-854 (ed. Macray, p. 106): "Amor. when you blow the death of your Fox in the field or couert, then must you sound 3. notes, with 3. windes, and *recheat*: . . . Now sir, when you come to your stately gate, as you sounded the *recheat* before, so now you must sound the *recheat* three times."

223. *baldrick*] a leather belt (worn over the shoulder and across the breast), in which was hung the horn or bugle of the forester. So Chaucer describes his

"Yeman" in the *Prologue to the Canterbury Tales*: "An horn he bar, the *bawdrik* was of grene" (ed. Skeat, 116).

The meaning of the passage is not very clear. There is some contrast suggested between the *recheat* and the *invisible baldrick*, though the allusion in both expressions is to the horns of the cuckold. Perhaps, as Wright interprets, "Benedick implies that he will neither have his shame published nor silently endure it."

226. *fine*] conclusion, as in *All's Well that Ends Well*, IV. iv. 35; *The London Prodigall*, III. ii. 90 (*Shakes. Apoc.*, ed. Tucker Brooke, p. 205): "if I cannot, then, make my way, nature hath done the last for me, and thers the *fine*"; and frequently in the expression "in *fine*."

230. *lose blood*] i.e. by sighing. It is still a common superstition that a heavy sigh draws a drop of blood from the heart. Compare *A Midsummer Night's Dream*, III. ii. 96-97:—

"All fancy-sick she is and pale of cheer,

With sighs of love, that costs the fresh blood dear."

232. *ballad-maker's pen*] which is dedicated to love and lovers, and therefore in Benedick's estimation—a worthless and degrading instrument.

232-234. *hang me . . . blind Cupid*] Rushton, in his *Shakespeare's Eu-*

me up at the door of a brothel-house for the sign of blind Cupid.

D. Pedro. Well, if ever thou dost fall from this faith, thou 235
wilt prove a notable argument.

Bene. If I do, hang me in a bottle like a cat and shoot
at me, and he that hits me, let him be clapped on
the shoulder and called Adam.

D. Pedro. Well, as time shall try: 240
'In time the savage bull doth bear the yoke.'

Bene. The savage bull may; but if ever the sensible
Benedick bear it, pluck off the bull's horns and set
them in my forehead; and let me be vildly painted,
and in such great letters as they write, 'Here is good 245

240. *as time*] *as the time* Ff 3, 4, Rowe. 241. *'In time . . . yoke'*] as
verse Capell. 244. *vildly*] Q, F 4; *vildely* Ff 1-3; *vilely* Rowe. 245-246.
Here . . . Here] *here . . . here* Q, Ff 1, 2.

phuism, pp. 34-35, gives a passage from Coke's *Institutes*, which illustrates Benedick's words: "King Henry VIII. suppressed all the stews or *brothel-houses*, which long had continued on the Bankside in Southwark . . . but afterwards twelve only were permitted, and had *signs* painted on their walls, as a Boar's head, the Cross keys, the Gun, the Castle, the Crane, the Cardinal's hat, the Bell, the Swan, etc."

237. *a bottle*] W. A. Wright: "Probably a 'twiggen bottle' (*Othello*, II. iii. 152), or wicker basket, in which our rude forefathers appear to have enclosed a cat, real or fictitious, as a mark for their archers, like the popinjay in *Old Mortality*." Steevens quotes from a pamphlet, *Warres, or the Peace is Broken*: "arrowes flew faster than they did at a catte in a basket, when Prince Arthur, or the Duke of Shordich, strucke up the drumme in the field."

239. *Adam*] Probably, as Theobald suggested, a reference to Adam Bell, who, with his friends, Clym of the Clough and William of Cloudesly, made one of a famous trio of archers. To support this suggestion Halliwell gives nine quotations in which Adam Bell's name is mentioned in connection with archery. Furness remarks of these that "in every instance the full name, Adam Bell, is given, never the Christian name alone, as is given by Benedick." But in the old ballads, whence these heroes drew the breath of

life, Adam Bell's Christian name (never his surname) is used alone, while we find that Clym of the Clough has always his full title and William of Cloudesly is referred to indifferently by either Christian or surname (see Child's *English and Scottish Popular Ballads*, ed. Sargent and Kittredge, p. 245). Furness adds: "It is barely possible that 'Adam' might be a generic term for an unrivalled archer, but of this there is no evidence." The lines in *Romeo and Juliet* (II. i. 13, 14):—

"Young Adam Cupid, he that shot
so trim,
When king Cophetua loved the
beggar-maid,"

will not serve as evidence here, since the name *Adam* is a conjectural substitution for the *Abraham* of the old copies. Moreover, it would seem that Arthur, not Adam, was the name given in Shakespeare's time to a good archer. See Strutt, *The Sports and Pastimes of the People of England* (ed. J. C. Cox, 1801), p. 54: [of Prince Arthur, eldest son of Henry VII.] "From his expertness in handling of the bow, every good shooter was called by his name."

241. *In time . . . yoke*] Borrowed from Kyd's *Spanish Tragedy*, II. i. (Hazlitt's *Dodsley*, v. 36): "In time the savage bull sustains the yoke." Kyd had taken the line from Watson's *Love Passion*, in his *Ecatompathia* (ed. Arber, p. 83): "In time the Bull is brought to weare the yooke."

18 MUCH ADO ABOUT NOTHING [ACT I.

horse to hire,' let them signify under my sign, 'Here you may see Benedick the married man.'

Claud. If this should ever happen, thou wouldst be horn-mad.

D. Pedro. Nay, if Cupid have not spent all his quiver in 250 Venice, thou wilt quake for this shortly.

Bene. I look for an earthquake too, then.

D. Pedro. Well, you will temporize with the hours. In the meantime, good Signior Benedick, repair to Leonato's: commend me to him and tell him I will 255 not fail him at supper; for indeed he hath made great preparation.

Bene. I have almost matter enough in me for such an embassy; and so I commit you—

Claud. To the tuition of God: from my house, if I had 260 it,—

D. Pedro. The sixth of July: your loving friend, Benedick.

253. *hours.* In] Capell; *howres*, in Q, F (*houres* F); *hours* in F 4, Rowe (1).
259. *you*—] Theobald; *you*. Q, Ff. 260, 261. *had it*,—] Theobald; *had it*. Q, Ff.

248, 249. *horn-mad*] i.e. raving mad. So in *The Merry Wives of Windsor*, III. v. 156; *The Comedy of Errors*, II. i. 57. Dekker's *Old Fortunatus*, I. ii. (ed. G. Rhys, Mermaid Series, p. 309): "I am mad, to see many things, but *horn mad*, that my mouth feels nothing." One of Tarlton's "Jigges" was a song "Of a rare *horne mad* familie" (Tarlton's *Fest Book*, Shakes. Soc. Papers, p. xxiv).

253. *temporize with the hours*] come to terms in course of time. It is probable that *temporize* is here used absolutely (as in *Coriolanus*, IV. vi. 17:—

"All's well; and might have been much better if

He could have *temporized*"),

in which case the preposition *with* introduces an adverbial phrase of time and is not used instrumentally, as it is in *King John*, V. ii. 125:—

"The Dauphin is too wilful-opposite, And will not *temporize with* my entreaties;

He flatly says he'll not lay down his arms."

For the use of a substantive formed from this verb see Marston's *What you will*, Act II. (*Old Plays*, 1814, II. 237):—

"Why, turn a *temporist*, row with the tide,

Pursue the cut, the fashion of the age."

258, 259. *I have . . . in me . . .*] I have almost enough intelligence or sense . . . etc. *Matter* is not often used precisely in this sense by Shakespeare. Beatrice herself uses the word with nearly the same meaning in II. i. 309 *post*:—

"I was born to speak all mirth and no *matter*."

A closer parallel is found in *The Merry Wives of Windsor*, V. v. 144: "Have I laid my brain in the sun and dried it, that it wants *matter* to prevent so gross o'erreaching as this?"

259, 260. *commit you . . . of God*] So Archbishop Whitgift ends his letter to Lord Burghley (*Original Letters*, ed. Ellis, Camden Soc. p. 44): "Thus remayning your Lordships most as-sueredlie, I *commit you to the tuition of Almyghtie God*. Frome Lambeth, the 21 of March, 1585."

260. *from my house*] Sir Thomas Bodley, writing to Mr. Cotton, closes thus: "*From my house*. June 6. Yrs to use in any occasion, Tho. Bodley" (*Original Letters*, p. 103).

Bene. Nay, mock not, mock not. The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you 265 flout old ends any further, examine your conscience: and so I leave you.

[*Exit.*

Claud. My liege, your highness now may do me good.

D. Pedro. My love is thine to teach: teach it but how,
And thou shalt see how apt it is to learn 270
Any hard lesson that may do thee good.

Claud. Hath Leonato any son, my lord?

D. Pedro. No child but Hero; she's his only heir.
Dost thou affect her, Claudio?

Claud. O, my lord,
When you went onward on this ended action, 275
I look'd upon her with a soldier's eye,
That liked, but had a rougher task in hand
Than to drive liking to the name of love:
But now I am return'd, and that war-thoughts
Have left their places vacant, in their rooms 280
Come thronging soft and delicate desires,
All prompting me how fair young Hero is,
Saying I liked her ere I went to wars.

283. *wars.*] *wars*— Collier, Staunton.

264. *guarded*] used in a double sense (i) = ornamented, trimmed; (ii) = protected. For (i) see Dekker, *The Shoemaker's Holiday*, III. i. (Mermaid Series, p. 32): "Here's a seal-ring, and I have sent for a *guarded* gown and a damask cassock"; lines of S. Rowland's, quoted in *Introduction to The Four Knaves* (Percy Society Papers, 1843, p. xi):—

"No lesse than crimson velvet did him grace,
All *garded* and *re-garded* with gold lace."

For (ii) cf. *The Rape of Lucrece*, 493: "I think the honey *guarded* with a sting."

265. *guards*] noun, corresponding to above verb (i) = trimmings, ornamental borders, as in *Love's Labour's Lost*, IV. iii. 58: "O, rhymes are *guards* on wanton cupid's hose."

265. *basted*] sewn loosely together, as in modern usage. So in *The Faerie Queene*, Book V. canto v. iii:—

"And on her legs she painted buskins wore,
Basted with bends of gold on every side."

266. *old ends*] tags, old quotations.

268. *My liege*, etc.] Notice the almost inevitable change from prose to verse, due to a rise in the poetic atmosphere.

272. *Hath . . . son . . . lord?*] Claudio can hardly have asked this question in order to elicit the information offered by the prince. Probably it was a lover's awkward way of reviving the subject of his love for Hero, now to be discussed in all seriousness.

274. *affect*] love, as in *Amends for Ladies* (Hazlitt's *Dodsley*, xi. 141):—

"Why, you confess'd to me (as your gentlewoman)

I was the man your heart did most *affect*";

and Webster (ed. Hazlitt, iii. 137), *Appius and Virginia*, I. iii:—

- D. Pedro.* Thou wilt be like a lover presently,
 And tire the hearer with a book of words, 285
 If thou dost love fair Hero, cherish it,
 And I will break with her, and with her father,
 And thou shalt have her. Was't not to this end
 That thou began'st to twist so fine a story?
Claud. How sweetly you do minister to love 290
 That know love's grief by his complexion!
 But lest my liking might too sudden seem,
 I would have salv'd it with a longer treatise.
D. Pedro. What need the bridge much broader than the
 flood?
 The fairest grant is the necessity. 295
 Look, what will serve is fit: 'tis once, thou lovest,
 And I will fit thee with the remedy.
 I know we shall have revelling to-night:
 I will assume thy part in some disguise,
 And tell fair Hero I am Claudio, 300
 And in her bosom I'll unclasp my heart,
 And take her hearing prisoner with the force
 And strong encounter of my amorous tale:

287. *And with . . . her*] Q; omitted in Ff. 290. *you do*] Q; *do you* Ff.
 295. *grant is the*] *graunt in the* Ff 3, 4; *plea is the* Hanmer; *ground is the* Collier.

"Claudius laughs not
 To think you love; but that you
 are so hopeless
 Not to presume to enjoy whom you
 affect."

287. *break with her*] open the subject,
 broach the question, to her. See II. i.
 279 and III. ii. 66 *post*, and compare
 Lyly, *Euphues: The Anatomy of Wyt*
 (*Works*, ed. Bond, i. 227): "He vrged
 therefore *Ferardo* to *breake wyth* his
 daughter who beeinge willinge to haue
 the match made," etc.

288, 289. *Was't not . . . story?*
 Claudio does not give a direct answer.
 He had probably intended to ask Don
 Pedro's help, only with Leonato;
 though not a fervent lover he could not
 have wished the prince to do his woo-
 ing for him.

295. *salv'd it*] softened it down,
 rendered it more credible or acceptable.
 The *New Eng. Dict.* gives: "1635
 Jackson *Creed*, viii. xviii. § 2. Such
 labour to *salve* the truth of the
 Prophecicall prediction."

294-296. *What need . . . is fit:*] Don
 Pedro's words in these three lines seem
 to refer at one and the same time to
 Claudio and to himself. Claudio need
 not make a long-winded request, nor
 need he spin out his answer; both may
 as well save unnecessary words.

295. *The fairest . . . necessity*]
 Staunton's interpretation is the most
 satisfactory: "the best boon is that
 which answers the necessities of the
 case; or, as Don Pedro pithily explains
 it, 'what will serve, is fit.'" Hayley's
 conjectural emendation: "The fairest
 grant is *to* necessity," is plausible but
 the line does not then so well support
 the sense of the context.

296. *once*] beyond question or doubt;
 near to our expression "once for all."
 Compare Peele's *Old Wives' Tale*, 490
 (ed. Bullen, i. 324): "Jack shall have
 his funerals, or some of them shall lie
 on God's dear earth for it, that's *once*";
 and Massinger's *The Roman Actor*,
 II. i. (ed. Hartley Coleridge, p. 152):
 "Would you'd dispatch and die *once*!"

Then after to her father will I break ;
And the conclusion is, she shall be thine. 305
In practice let us put it presently. [*Exeunt.*]

SCENE II.—*A room in LEONATO'S house.*

Enter LEONATO and ANTONIO.

Leon. How now, brother! Where is my cousin, your son? Hath he provided this music?

Ant. He is very busy about it. But, brother, I can tell you strange news that you yet dreamt not of.

Leon. Are they good?

Ant. As the event stamps them: but they have a good cover; they show well outward. The prince and Count Claudio, walking in a thick-pleached alley in the orchard, were thus much overheard by a man

5

SCENE II.

SCENE II.] Capell; *Scene continued* Pope. ACT II. Spedding. A room
...] Capell. Enter ...] Enter Leonato and an old man brother to
Leonato. Q, Ff; Re-enter Antonio and Leonato. Pope. 4. strange] Q;
Folio omits. 6. event stamps] Ff 2-4; event stamps] Q, F. 9. the] Boas;
mine Q; my F. 9. thus much] Q; thus Ff.

304. break] See l. 287 *supra*.

SCENE II.

1. *cousin*] Probably the "cousin" addressed in the last line of this scene. The word was used loosely "of any one not in the first degree of relationship." In *Twelfth Night*, l. v. 131, Olivia calls her uncle, Sir Toby, "*cousin*"; Elinor so addresses her grandson, the Bastard, in *King John*, iii. iii. 17, and in Marlowe's *Edward II.* (*Works*, ed. Dyce, p. 193) the king uses the same title in referring to his niece: "I have made him sure Unto our *cousin*, the Earl of Gloucester's heir."

8. *thick-pleached alley*] alley formed by the close interlacing of the boughs of trees. For *pleached* compare *Antony and Cleopatra*, iv. xiv. 72: "Thy master thus with *pleach'd* arms." Probably this alley is the *pleached* bower of iii. i. 7.

9. *the orchard*] This simple emendation of Boas, *the* for *my*, seems to me entirely satisfactory. It affords an excellent solution of the difficulty, felt on even a casual reading of the play, clearly stated by Spedding as follows (*New Shakes. Soc. Transactions*, 1877-79

p. 20): "At the end of the first Scene of the first Act, the Prince and Claudio leave the stage (which represents the open space before Leonato's house), the Prince having that moment conceived and disclosed his project of making love to Hero in Claudio's name. Then the scene shifts to a room in Leonato's house, where the first thing we hear is that, in a thick-pleached alley in Antonio's orchard, the Prince has been overheard telling Claudio that he loved Hero and meant to acknowledge it that night in a dance, etc. . . . We are called on, therefore, to imagine that, while the scene was merely shifting, the Prince and Claudio have had time for a second conversation in Antonio's orchard, and that one of Antonio's men, overhearing it, has had time to tell him of it. Now this is one of the things which it is *impossible* to imagine." Spedding solves the problem by changing the old division of scenes into acts: he would close Act I. with the first scene and open the next scene as a new act. The audience would thus find it possible to imagine that enough time has elapsed between the acts for a further conversation

of mine: the prince discovered to Claudio that he
loved my niece your daughter, and meant to
acknowledge it this night in a dance; and if he
found her accordant, he meant to take the present
time by the top and instantly break with you of it. 10

Leon. Hath the fellow any wit that told you this? 15

Ant. A good sharp fellow: I will send for him; and
question him yourself.

Leon. No, no; we will hold it as a dream till it appear
itself: but I will acquaint my daughter withal, that
she may be the better prepared for an answer, if
peradventure this be true. Go you and tell her of 20
it. [*Enter Attendants.*] Cousins, you know what you
have to do. O, I cry you mercy, friend; go you

20. *for an answer*] Q, F; *for answer* Ff 2-4. 22. *Enter attendants*] Cambridge editors; *Enter several Persons, bearing Things for the Banquet* Capell; *Enter Antonio's son, with a musician.* Boas. 22. *Cousins*] Q, Ff; *cousin* Johnson. 23. *to do.* O] *to do.* (*Several cross the stage here.*) O Theobald.

between the prince and Claudio to have taken place and to have been reported to Antonio. This is ingenious, but it offers only a partial solution. We must remember that still another conversation on the same subject between the same speakers is reported, this time with the scene so clearly indicated that there is no room for doubt (I. iii. "as I was smoking a musty room"). After the prince's emphatic discouragement of prolix confidences in Scene i., we cannot believe that he would give Claudio a third chance of opening his heart. The emendation of Boas, taken with his location of Scene i., clears up the difficulty. In this opening scene Benedick and Claudio linger behind in the orchard; the prince returns to them there; he and Claudio have their conversation, and are overheard and misunderstood by Antonio's man, who gives a garbled report to his master. Later they renew their talk within the house and are again overheard, this time by Borachio, who gives a more nearly accurate account of their plans to Don John. This arrangement of Boas has also (as he points out) the advantage of economising stage settings, as *Leonato's orchard* is the scene for I. iii. and III. i.

10. *discovered*] disclosed, as in II. iii. 107 *post* and frequently.

13. *accordant*] agreeable, willing—not elsewhere in Shakespeare.

13, 14. *to take . . . top*] Cf. *All's Well that Ends Well*, v. iii. 39: "Let's take the instant by the forward top."

15. *wit*] sense, as II. iii. 180 *post*.

18, 19. *till . . . itself*] till it materialize, become self-evident. The view that *appear* is used transitively (in the sense of "show") here and in *Cymbeline*, III. iv. 148, and *Coriolanus*, IV. iii. 9, is not supported by the *New Eng. Dict.* which gives no examples of the transitive use of *appear*.

22. *Enter Attendants*] Some stage direction is necessary here. Antonio goes out and others enter. One is probably the nephew, mentioned in line 1, the "good cousin" of the last sentence. Boas gives [*Enter Antonio's son, with a musician*]. And in his note he suggests in detail the "business" of these lines.

22. *Cousins*] Johnson substitutes *cousin* and it is quite possible that the *s* crept in by mistake and that Leonato is here addressing the same person as in line 24. But the change is not necessary.

23. *friend*] Probably, as Boas suggests, the musician whom the nephew was to provide.

with me and I will use your skill. Good cousin,
have a care this busy time.

25

[*Exeunt.*]

SCENE III.—*The same.*

Enter DON JOHN and CONRADE.

Con. What the good-year, my lord! why are you thus
out of measure sad?

D. John. There is no measure in the occasion that breeds;
therefore the sadness is without limit.

Con. You should hear reason.

5

D. John. And when I have heard it, what blessing brings
it?

Con. If not a present remedy, at least a patient sufferance.

24. *cousin*] *cousins* Steevens, Variorum 1803.

SCENE III.

SCENE III.] Capell. The same] *The Street Hammer.* *Enter . . .]* *Enter*
sir John the bastard, and Conrade his companion Q, Ff. 1. *good-year*] Malone;
good-years Q; *good yeere* F; *good-ier* Theobald; *goujeres* Hammer. 3. *breeds*]
Q, Ff; *breeds it* Theobald, followed by majority of 18th century editors.
6. *brings*] Q; *bringeth* F. 8. *at least*] Q; *yet* Ff.

SCENE III.

1. *What the good-year*] By the time of
Shakespeare this expression, whatever
its origin, had become a harmless, mean-
ingless expletive. Hammer derived it
from the French *goujère* = pox, from
gouge = camp-follower, and this ex-
planation fitted not only the appearance
of the word in petty oaths (*The Merry*
Wives of Windsor, i. iv. 129, & *Henry*
IV. ii. iv. 64), but also in the male-
diction of Lear: "*The good years* shall
devour them, flesh and fell." But as no
such word as *goujère* has been dis-
covered in French writers, it seems that
Hammer must—very ingeniously—have
invented it. J. C. Smith gives a prob-
able explanation; he suggests that
good-year is "equivalent to, and per-
haps adopted from Dutch *wat goedit-
jaar, que bonne heure*; probably, el-
liptical in origin, 'As I hope for a good
year.'"

8. *sufferance*] here = endurance; in
v. i. 38 *post* = pain, suffering. For the

former meaning see *The Merchant of*
Venice, i. iii. 111; *The Faerie Queene*,
Bk. IV. i. lii. :—

"The aged Dame, him seeing so
enraged,

His flaming furie sought to have
assuaged
With sober words that *sufferance*
desired;"

and Gower's *Confessio Amantis*, iii.
1672 (*Works*, ed. G. C. Macaulay, p.
271) :—

"Do thou nothing in such a res,
For *suffrance* is the welle of Pes."

This last is near to the proverb quoted
by John Davies in his couplet which
puns upon the two meanings of the
word (*The Scourge of Folly*, p. 43.
Works, ed. Grosart, vol. ii.) :—

"Of *suffraunce* comes ease': of such
it is sedd,
That *suffer* at Tiburne untill they
be dead."

- D. John.* I wonder that thou, being—as thou sayest thou
 art—born under Saturn, goest about to apply a 10
 moral medicine to a mortifying mischief. I cannot
 hide what I am: I must be sad when I have cause,
 and smile at no man's jests; eat when I have
 stomach, and wait for no man's leisure; sleep when 15
 I am drowsy, and tend on no man's business; laugh
 when I am merry, and claw no man in his humour.
- Con.* Yea, but you must not make the full show of this
 till you may do it without controlment. You have
 of late stood out against your brother, and he hath
 ta'en you newly into his grace; where it is im- 20
 possible you should take true root but by the fair
 weather that you make yourself: it is needful that
 you frame the season for your own harvest.
- D. John.* I had rather be a canker in a hedge than a rose
 in his grace; and it better fits my blood to be dis- 25
 dained of all than to fashion a carriage to rob love
 from any: in this, though I cannot be said to be

9, 10. *being . . . Saturn*] In parenthesis Q, F; *as . . . art* In parenthesis
 Capell. 11. *moral*] Q, F; *mortall* Ff 2-4. 21. *true*] Q; Folios omit.

10. *goest about*] endeavourst. See
 iv. i 61 *post*, and cf. Bacon's *The
 Advancement of Learning*, Bk. II. xvii.
 § 8: "The latter kind whereof . . . is
 as prejudicial to the proceeding of
 learning, as it is to the proceeding of an
 army to *go about* to besiege every little
 fort or hold."

11. *moral . . . mischief*] Wright points
 out that the alliterative contrast between
medicine and *mischief* had already been
 made by Lyly in his *Euphues* (ed.
 Arber, p. 107): "Be as earnest to seeke
 a medicine as you were eager to run into
 a mischiefe." Shakespeare doubles the
 alliteration.

11. *mortifying*] deadly, death-dealing.
 16. *claw*] soothe by flattery; literally,
 scratch or stroke. Cotgrave gives for
galloner: "To stroake, cherish, *claw*,
 or clap on the back; to smooth," etc.
 See Wyatt's poem "Of the fained
 friend" (*Tottel's Miscellany*, Arber's
 Repr., p. 42):—

"Right true it is, and said full yore
 ago:
 Take hede of him that by the backe
 thee *claweth*."

For none is worse than is a frendly
 fo;"

and Lodge, *A Fig for Momus, Satyre I.*
 (*Works*, ed. for Hunterian Club, iii.
 9):—

"He is a gallant fit to serue my
 lord

Which *clawes*, and soothes him vp
 at euerie word."

For the literal use of the word compare
 Lyly's *Euphues* (*Works*, ed. Bond, ii.
 142): "Lions spare those that couch to
 them, the Tygresse biteth not when
 shee is *clawed*, Cerberus barketh not if
 Orpheus pipe sweetly" . . . etc.

24. *canker*] wild-rose or dog-rose; so
 in *I Henry IV.* i. iii. 176:—

"To put down Richard, that sweet
 lovely rose,
 And plant this thorn, this *canker*,
 Bolingbroke";

and *Sonnet* liv. :—

"The *canker*-blooms have full as deep
 a dye

As the perfumed tincture of the
 roses."

25. *fashion a carriage*] shape my de-
 meanour.

a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking: in the mean time, let me be that I am, and seek not to alter me. 30

Con. Can you make no use of your discontent? 35

D. John. I make all use of it, for I use it only. Who comes here?

Enter BORACHIO.

What news, Borachio?

Bora. I came yonder from a great supper: the prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage. 40

D. John. Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

28, 29. *but I am*] *that I am* Variorum 1803. 36. *I make*] Q; *I will make* Ff.

28. *it must . . . but*] A confusion of two constructions: "it must not be denied that" . . . and "it must not be said but" . . ., resulting in a double negative.

29-31. *I am trusted . . . cage*] Don John's metaphors get mixed here. His euphuistic language in this scene is characteristic of his vanity.

36. *I make . . . only*] According to Boas "a play upon 'use' in its ordinary meaning and 'use' in the sense of to 'keep company with.'" He quotes *Macbeth*, III. ii. 8-10:—

"Why do you keep alone,
Of sorriest fancies your companions
making,

Using those thoughts which should
indeed have died?"

The present tense, *make*, of the Q is better than the future *will make* of the Ff.

38. *Borachio*] Halliwell quotes from Percivale's *Spanish Dictionnaire*, 1599: "*Borracho*, a drunkard." See also Middleton, *The Spanish Gipsy*, I. i. 2-8 (*Works*, ed. Bullen, vol. vi. p. 118): "*Diego*. Art mad? *Rod.* Yes, not so much with wine: . . . I am no *borachio*; sack, malaga, nor canary breeds the

calenture in my brains; mine eye mads me, not my cups." In a footnote the editor explains *borachio*: "Drunkard. Literally a Spanish term for a bottle made of skins." Cf. also *Dicke of Devonshire (Old Plays*, ed. Bullen, II. 14):—

"These were the times in which
they called our Nation
Borachos, Lutherans and Furies del
Inferno."

39. *came*] for "am come" or "have come."

42. *model*] The usual meaning of the word is architect's design; here it is used in the narrower sense of ground-plan. Cf. *2 Henry IV.*, I. iii. 42 and 46, and a passage given by the *New Eng. Dict.* from Sir W. Cornwallis, *Ess.* II. xl. (1631) 166: "Cottages may be built without *modelles*, not *pallaces*." According to Bullokar (cited by J. C. Smith) *model* and *platform* are identical in meaning. But see Bacon's *Essay, Of Gardens* (XLVI.): "So I have made a platform of a princely garden . . .; not a *model*, but some general lines of it."

43. *What is he for*] An expression that frequently occurs, denoting surprise, wonder; often, but not always,

- Bora.* Marry, it is your brother's right hand. 45
D. John. Who? the most exquisite Claudio?
Bora. Even he.
D. John. A proper squire! and who, and who? which way looks he?
Bora. Marry, on Hero, the daughter and heir of Leonato. 50
D. John. A very forward March-chick! How came you to this?
Bora. Being entertained for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference: I whipt me behind 55 the arras, and there heard it agreed upon that the prince should woo Hero for himself, and having obtained her, give her to Count Claudio.
D. John. Come, come, let us thither: this may prove food to my displeasure. That young start-up hath all the 60

48. *who? which*] Rowe; *who, which* Q, Ff. 50. *on Hero*] F; *one Hero* Q.
 51. *came*] Q, F; *come* Ff. 2-4. 53, 54. *smoking a*] *smoaking in a* Rowe (2), Pope. 55. *whipt me*] Q; *whipt* Ff.

tinged with contempt. See *The Shepherd's Calendar*, April 18: "*What is he for a Ladde you so lament?*" Peele's *Edward I.*, Sc. ii. l. 208 (ed. Bullen, i. 106): "*What, have we a fellow dropt out of the element? What's he for a man?*" and Middleton's *The Widow*, II. ii. 48 (*Works*, ed. Bullen, v. 159): "*And what are you, I pray sir, for a coxcomb?*"

48. *proper*] fine, used ironically, as by Beatrice in IV. i. 305 *post*.

51. *forward March-chick*] These words may apply either to Hero or Claudio; if to Hero, *forward* must mean precocious, if to Claudio the word = presumptuous. It is probable that Hero is referred to; (i) the epithet *March-chick* implies early maturity and so is consistent with the idea of precocity; (ii) Claudio has already had Don John's sneering comment; it is Hero's turn.

53. *entertained for*] engaged as. So in *Two Gentlemen of Verona*, II. iv. 110: "Sweet lady, *entertain him for your servant*."

53, 54. *smoking . . . room*] so as to sweeten the air, as unhygienic a method as the "casting-bottle," more often alluded to in contemporary literature. See Massinger's *The Picture*, I. ii. (ed. Hartley Coleridge, p. 216):—

"*Ladislaus.* These rooms
Are not perfumed as we directed.

Eubulus. Not, sir!
I know not what you would have; I am sure the smock
Cost treble the price of the whole week's provision
Spent in your majesty's kitchens."

Rowe's emendation was probably due to his ignorance of this method of "perfuming," and is not, in itself, ludicrous.

54, 55. *comes me . . . whipt me*] In both cases the use of the ethical dative makes the language more vivid and at the same time more familiar. Borachio tunes his mocking note to his master's.
 55. *sad*] serious. See I. i. 169 *supra*.

56. *arras*] hangings of tapestry; so called from the town in France where they were first made.

57. *for himself*] A not unnatural mistake for an eavesdropper. It deceives Don John who, in his turn, has no difficulty in persuading Claudio of the Prince's supposed passion for Hero, although Claudio was himself a partner to the agreement with Don Pedro and knew the latter's true intention.

glory of my overthrow : if I can cross him any way,
I bless myself every way. You are both sure, and
will assist me?

Con. To the death, my lord.

D. John. Let us to the great supper: their cheer is the 65
greater that I am subdued. Would the cook were
a my mind! Shall we go prove what's to be done?

Bora. We'll wait upon your lordship.

[*Exeunt.*

63. *me ?*] *mee ?* F; *me.* Q. 67. *a my*] Q; *of my* Ff. 68. *Exeunt*] F;
exit Q.

61, 62. *cross . . . bless*] "Though
'cross' here is, of course, primarily to
thwart, to hinder, yet the use of the
word 'bless' immediately afterwards
suggests an allusion to the making of
the sign of the cross," etc. (Deighton).

62. *sure*] loyal, to be depended on.
65, 67. *Would . . . cook . . . mind*] Don John has the sinister desires, but
not the unfaltering purpose of Marlowe's
Barabas, who poisons a conventful of
nuns with a dish of rice.

ACT II

SCENE I.—*A hall in LEONATO'S house.*

Enter LEONATO, ANTONIO, HERO, BEATRICE, MARGARET,
URSULA, *and others.*

Leon. Was not Count John here at supper?

Ant. I saw him not.

Beat. How tartly that gentleman looks! I never can see
him but I am heart-burned an hour after.

Hero. He is of a very melancholy disposition. 5

Beat. He were an excellent man that were made just in
the mid-way between him and Benedick: the one is
too like an image and says nothing, and the other
too like my lady's eldest son, evermore tattling.

ACT II. SCENE I.] *A hall . . .*] Theobald; *Leonato's House* Pope. *Enter*
. . .] *Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his*
neece, and a kinsman. Q, F. See note on stage direction, I. i. 2. *Ant.*]
Rowe; *Brother (or Brot)* Q, Ff. 5. *very*] Ff 3, 4 omit.

ACT II. SCENE I.

1. *A hall in Leonato's house*] It is possible, as the Cambridge editors pointed out, that this scene is supposed to take place in the garden. If that is so, the company must have sought the garden for the dance after the "great supper," to return to the house for the banquet. It seems more probable that the dancing also took place indoors. Leonato's words, "The revellers are entering, brother: make good room," suggest this. Don John's words, "Come, let us to the banquet," may simply point to the fact that the less elaborate feast was held in another room—not the hall; and Don Pedro's closing remark, "Go in with me," probably serves to indicate a desire for some smaller room, where his plot may be discussed in private.

2. *Enter . . . etc.*] The "kinsman," mentioned by Q and F is probably the son of Antonio (I. ii. 2, 3. "Where is

my cousin, your son.") Rowe includes Margaret and Ursula in the names of those who enter at the beginning of the scene and his arrangement is restored by F. S. Boas. It seems more satisfactory than the one generally adopted by which Margaret and Ursula are made to enter at line 78 with Don Pedro and the other men.

4. *heart-burned*] Beatrice uses the word literally (*heart-burn*, a burning sensation caused by acidity in the stomach), not with the metaphorical significance it often has in poetry. Cf. *1 Henry IV.* III. iii. 59:—

"Bardolph. 'Sblood, I would my face were in your belly!

Falstaff. God-a-mercy! so should I be sure to be heart-burned."

9. *my lady's eldest son*] a spoilt child. J. C. Smith quotes from *The Puritaine Widow*, I. ii 55. [*Shakes. Apoc.*, ed. Tucker Brooke, p. 223]: "Then was I turnde to my wittes, to shift in the world, to towre among Sonnes and

Leon. Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,—

Beat. With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if a' could get her good will. 15

Leon. By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

Ant. In faith, she's too curst.

Beat. Too curst is more than curst: I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns; but to a cow too curst he sends none.' 20

Leon. So, by being too curst, God will send you no horns.

Beat. Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face: I had rather lie in the woollen.] 25

12. *face*,—] *face*. Q, Ff 1, 4; *face*—F 2. 15. *world, if] world*,—if Capell.
15. *a'] a* Q; he F. 27, 28. *in the woollen] in woollen* Rowe, followed by Pope and others.

Heyres, and Fooles, and Gulls, and *Ladies eldest Sonnes*, to worke upon nothing, to feede out of Flint, and euer since has my belly beene much beholding to my braine."

17, 18. *shrewd . . . curst*] sharp-tongued, malicious. The two words have much the same meaning. Cf. *The Taming of the Shrew*, i. ii. 70:—

"As old as Sibyl and as *curst* and
• *shrewd*

As Socrates' Xanthippe."

Craik (quoted by Furness) notes that the words *shrewd* and *shrewdly* usually convey the idea of "some sharpness of understanding as well as of temper." So in *A Midsummer Night's Dream*, iii. ii. 323: "O, when she's angry, she is keen and *shrewd*." This only holds, of course, when the terms are used of persons. Otherwise *shrewd* = evil, mischievous; as in *All's Well that Ends Well*, iii. v. 71, and Bacon's *Essay* xxiii. *Of Wisdom for a Man's Self*: "An ant is a wise creature for itself, but it is a *shrewd* thing in an orchard or garden."

20, 21. *God sends . . . horns*] Proverbial. See *A Dialogue*, Part I., in *The Proverbs*, etc., of John Heywood

(Spenser Society, p. 22): "How be it lo god sendth the shrewd coow short hornes"; and Greene's *Quippe for an Upstart Courtier* (Works, ed. Grosart, xi. 223): "soft fire makes sweet mault, the cursest Cow hath the shortest hornes, and a bawling curre, of all bites the least."

21, 22. *but to . . . none*] Not—it is hardly necessary to add—part of the proverb, but an inference of Beatrice.

24. *Just*] Yes, exactly; as in v. i. 160 *post*.

24. *if he . . . no husband*] i.e. one to whom I may be unfaithful. Characteristically, Beatrice would rather involve herself than miss this threadbare jest.

27, 28. *I had . . . the woollen*.] The explanation of Steevens is probably the right one: "I had rather lie between blankets, without sheets." Capell paraphrases: "I had rather be dead and buried in a woollen shroud"; but, as W. A. Wright points out, burial in woollen did not become general until 1678, when it was made compulsory by Act of Parliament. In Brand's *Popular Antiquities* (ed. Hazlitt, ii. 110), there

Leon. You may light on a husband that hath no beard.

Beat. What should I do with him? dress him in my 30
apparel and make him my waiting-gentlewoman?
He that hath a beard is more than a youth, and he
that hath no beard is less than a man; and he that
is more than a youth is not for me; and he that is
less than a man, I am not for him: therefore I will 35
even take sixpence in earnest of the bear-ward and
lead his apes into hell.

29. *light on*] Q; *light upon* Ff. 36. *bear-ward*] Collier, followed by Dyce
and Cambridge editors; *Berrerd* Q, Ff 1, 2; *bear-herd* Ff 3, 4, Rowe and majority
of 18th century editors.

is a reference to this act which was passed in the interests of the woollen manufacture and interfered with the ancient burial rites of England. The fact that "there was a great outcry against it at the time" (Hazlitt's note) seems to indicate that burial in woollen was improbable in Shakespeare's time, or too unusual to suggest a comparison like Beatrice's. There is no doubt but that Scott was referring to his shroud when he said to Laidlaw: "I would fain keep all the cry as well as the wool to ourselves; but as to giving over work, that can only be when I am in woollen" (Lockhart's *Life of Scott*, ed. 1837, iv. 258).

36. *earnest*] first instalment, paid as a pledge or guarantee.

36. *bear-ward*] bear-keeper. The spelling of Q and Ff 1 and 2 serves to indicate the pronunciation of the word but does not show whether it is derived from *bear-heard*, the form of Ff 3 and 4, or from *bear-ward*, the form adopted by Collier. Schmidt says that the former is the only form used by Shakespeare, and the *New Eng. Dict.* remarks under *Bear-herd*: "Shakespeare's *Bearard*, etc., are assigned to this rather than to *Bear-ward*, to which some editors refer them, chiefly because he elsewhere uses *bear-heard*, and not *bear-ward*." But Wright points out that "in *The First Part of the Contention*, v. i. 124, which is the original of 2 *Henry VI.*, v. i. 210, we find 'Despite the Beare-ward that protects him so,' while the first Folio of 2 *Henry VI.* reads 'Bearard.'" This last form *bearard* obviously derives from *bear-ward*, not *bear-heard*, which, as J. C. Smith suggests, "would rather

become *berrerd*; cf. *hoggerd* = hogherd in Peele's *Fests* (p. 330, Dyce)."

In contemporary literature *bear-ward* seems to be the commoner form, and is adopted here for that reason. See *The Masque of Augurs* (Gifford's *Fonson*, ed. Cunningham, p. 164) where "John Urson, the bearward" is introduced; Beaumont and Fletcher, *Beggars' Bush*, iv. iv. (Cambridge English Classics, ii. 263), in which allusion is made to the ape, which used often to ride on the backs of performing bears:—

"*Higgen.* where's the Ape?

Prig. —Take him,

A gowty *Bear-ward* stole him the other day.

Higgen. May his Bears worry him, that Ape had paid it," etc.;

The Pedlar's Prophecy, 1595 (Malone Soc., ll. 49, 50):—

"When *Arthur* shall become a *Beareward*,

And go before the great terrible Beare," etc.;

Stubbes, *Anatomic of Abuses* (Shakes. Soc., p. 178): "I thinke the Deuill is the Maister of the game, *beareward* and all."

37. *lead . . . hell*] The proverbial fate of old maids was to "lead apes in hell." Allusions are frequent; to Halliwell's twenty-three references many may be added; among others—Peele, *The Arraignement of Paris*, iv. i. 9-10 (ed. Bullen, i. 52):—

"Ye shall not taint your troth for me: you wot it very well,

All that be Dian's maids are vowed to halter apes in hell";

The Returne from Parnassus, III. i. 938-

Leon. Well then, go you into hell?

Beat. No, but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say, 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids:' so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long. 40 45

38. *hell?* Hanmer; *hell.* Q, F; *hell.*—Theobald. 43. *Peter for the heavens;* Capell; *Peter: for the heavens,* Q, Ff; *Peter, for the heav'ns;* Pope, Theobald.

940 (ed. Macray, p. 54): "It's enough for me to crop virginity and to take heed that no ladies dye vestalls and leade aps in hell"; also two lines from Davies, given by W. C. Hazlitt in *English Proverbs and Proverbial Phrases*:—

"There's an old grave proverbe tels us, that

Such as dye Mayds do all *lead apes in hell.*"

It is clear from these quotations and from those given by Halliwell, that the fate foretold overtakes only women who die virgins. One reference only, which so far seems to have escaped comment, does not square with this idea. In the old ballad of *The Maid and the Palmer* (Child's *English and Scottish Popular Ballads*, i. 232), the maid swears by God and St. John that "Lemman had shee never none." She is rebuked by the palmer, acknowledges that she has had nine children, and asks for penance. To this the palmer replies:—

"Penance I can give thee none,
But 7 yeere to be a stepping stone.

Other seaven a clapper in a hell,
Other 7 to lead an *ape in hell.*

When thou hast thy penance done,
Then thoust come a mayden home."

Popular ballad poetry, though often humorous, was written in good faith. We can hardly believe that the old palmer is ironical, that he enjoins on a woman who has borne nine children the penance reserved for those who have cherished their virginity. It is possible that in earlier days the saying referred to all women who died unmarried, and that in course of time its application was limited to "Dian's maids." Be this as it may, the origin of the proverb remains an unsolved

problem. A correspondent in *The Gentleman's Magazine* for May, 1798 (p. 114) alludes to Hayley's *Essay on Old Maids*, wherein it is stated that the saying was invented by monks, to frighten unmarried women into embracing a conventual life; if they refused to give themselves to God in this world, in the next they would be given to apes. This seems an unlikely origin for a wide-spread, popular proverb; moreover the saying is concerned with the unmarried or childless state of the luckless women, not with their religious vocation. Also *leading apes in hell* does not accord with the doom suggested in the monkish story. See note on *The Taming of the Shrew*, II. i. 34, in the Arden Shakespeare, where the editor suggests a further connection between apes and bears beyond the fact that they were often exhibited together. It should be noted that Beatrice's use (peculiar to herself) of *into* instead of the usual *in* gives a different turn to the saying.

43. *Peter for the heavens; he!* According to this punctuation—Capell's, founded on Pope's—Beatrice's words must be taken literally: she will hasten away to heaven. The pointing of Q and F caused many editors to interpret the expression "*for the heavens*" as an ejaculation or petty oath, as it is in *The Merchant of Venice*, II. ii. 12: "'Away!' says the fiend; '*for the heavens*, rouse up a brave mind,' says the fiend, etc." Either reading is satisfactory, but the former gives a meaning more in harmony with the rest of the sentence.

44, 45. *and there live . . . long!* Proverbial. See *The Wit of a Woman*, line 613 (Malone Society): "wee will live as merrily as the day long." It is, of course, an expression still in common

Ant. [*To Hero*]. Well, niece, I trust you will be ruled by your father.

Beat. Yes, faith; it is my cousin's duty to make curtsy and say, 'Father, as it please you:' but yet for all that, cousin, let him be a handsome fellow, or else make another curtsy, and say, 'Father, as it please me.' 50

Leon. Well, niece, I hope to see you one day fitted with a husband.

Beat. Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: [Adam's sons are my brethren; and truly I hold it a sin to match in my kindred.] 55 60

Leon. Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.

Beat. The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important,

46. [*To Hero*] Rowe. 48. *curtsy*] *cursie* Q; *curt-sie* F; *court'sy* Capell; *courtesy* Steevens. 49. *Father*] Q; Ff omit. 49. *please*] Q, F; *pleases* Theobald. 51. *please*] Q, F; *pleases* Ff 2-4, Rowe. 57, 58. *make an account*] Q; *make account* F. 58. *of wayward*] *of cold wayward* Ff 3, 4. 64. *important*] *importunate* Rowe (2), Pope.

use, except for the substitution of happy for *merry*, which in the sixteenth century "was used in the sense of 'joyful' and without the notion of levity which now attaches to it" (Wright).

57. *with*] by. See Abbott, *Shakes. Gram.*, § 193, and cf. III. i. 80; v. i. 116; v. iii. 7 *post*.

58. *marl*] a kind of soil, consisting of clay and lime. The *New Eng. Dict.* notes that in poetry the word is used generically, like clay, for earth, and gives the line of the text as an illustration. Cf. *Anthony Copley*, however, *A Fig for Fortune*, 1596 (Spenser Soc., p. 59):—

"Without thy grace my speech is
all but aire
And barraine *Marle*; it batteneth
not the ground."

62. *in that kind*] in that manner, to that effect. Cf. *Two Gentlemen of Verona*, III. i. 90:—

"Dumb jewels often in their silent
kind

More than quick words do move a
woman's mind."

63. *Beatrice*] *Hero* has not the chance to reply to her father here, or to her uncle earlier (line 46).

63-66. *The fault . . . time . . . the answer*] A series of puns. There is the same play upon the word "time" in *Twelfth Night*, II. iii. 98-100:—

"*Malvolio*. Is there no respect of
place, persons, nor time in you?
Sir Toby. We did keep time, sir,
in our catches."

Measure here means moderation, with a punning reference to the dance mentioned in the next sentence. For this use of the word see *The Merchant of Venice*, III. ii. 113; also John Northbrooke's *Treatise against Dicing, Dancing, Plays and Interludes* (Shakes. Soc., p. 46): "I pray you what *measure*, or meane, keepe you and your companions now a days, that play when you should sleepe, and sleepe when you shoulde labour."

64. *important*] = importunate, as in *King Lear*, IV. iv. 26, and *All's Well that Ends Well*, III. vii. 21. Cf. *A Knacke to know an honest Man*, I. 134

tell him there is measure in everything, and so dance 65
out the answer. For, hear me, Hero: {wooing, wed-
ding, and repenting, is as a Scotch jig, a measure,
and a cinque-pace: the first suit is hot and hasty,

(Malone Soc.): "if thy *important* wrongs be such, Discourse to me," etc.

67. *jig*] A lively dance, demanding quick and rather violent motions of the body and limbs. See quotation at end of note on 68 *infra*. Naylor, in his *Shakespeare and Music* (pp. 124-125), says that the "oldest jigs are Scottish, and were 'round dances' for a large number of people," and he quotes *Hamlet*, II. ii. 522, to give an idea of the lively nature of the dance: "He's for a *jig* or a tale of bawdry, or he sleeps." Here, however, the word probably bears its other meaning and is so understood and explained by Dowden in the Arden *Hamlet*: "a ludicrous metrical composition, sometimes given on stages by the clown, sometimes, as Cotgrave says, 'at the end of an Enterlude, wherein some pretie knaverie is acted.'"

67. *measure*] The word *measure* might be used to denote (1) any dance, the steps of which kept time to the music, (2) a stately dance with dignified slow movements. The word is used in both ways by Shakespeare, more often in the former sense, as in *Richard II.*, I. iii. 291: "thy steps no more Than a delightful *measure* or a dance." In the text it bears the more limited significance. There was also a further intermediate use of the word *measure*, when applied to the set dances of a masque, those that had been arranged for and practised beforehand; unlike "the revels," which were often performed by actors and spectators together, without previous rehearsal (see *English Masques*, H. A. Evans, *Introd.*, p. xxxiv).

68. *cinque-pace*] The majority of Shakespeare dictionaries and word-books (those of Dyce, Onions, Phin, Foster, Cunliffe, etc.) define the *cinque-pace* as a dance, the steps of which were regulated by the number five. Dyce adds that Nares, in his Glossary, "confounds it with the galliard." Nares is not alone in this. Naylor, in *Shakespeare and Music* (p. 122), gives *cinque-pace* as "the name of the original Galliard," adding that "Praetorius (c. 1511) says

a Galliard has *five* steps and is therefore called *Cinque Pas*." Sir John Davies in his *Orchestra*, stanza 67 (*Works*, ed. Grosart, i. 203), in describing the galliard also seems to identify it with the *cinque-pace* :—

"But for more diuers and more pleasing show,
A swift and wandring daunce she did inuent,
With pas-ages vncertaine to and fro,
Yet with a certaine answer and consent
To the quicke musicke of the instrument.
Five was the number of the musick's feet,
Which still the daunce did with *five* paces meet."

It is, however, extremely difficult for an untrained ear to catch a recurrent rhythmical stress that occurs at intervals of every fifth note or beat. Only the skilled professional can dance to quintuple time. No popular Elizabethan dance, therefore, whether galliard or *cinque-pace* could have had its steps regulated by the number five. The difficulty is cleared up by a passage cited by Staunton in his *Illustrative Comments on Love's Labour's Lost* (v. ii. 185) from *Riche his Farewell to Militarie Profession*, 1581: "Our galliardes are so curious, that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he whiche hath no more but the plaine *singuepace* is no better accompted of then a verie bongler; and for my part thei might assone teache me to make a capricornus, as a capre in the right kinde that it should bee." From this it is clear that the *cinque-pace* constituted the first five steps of the galliard, the sixth note or beat of the measure being filled by the execution of the "*sault majeur*" or caper. Strictly speaking, then, the name *cinque-pace* should refer only to a part of the galliard, and not to a dance distinct and complete in itself. It would of course be natural for the two names to become interchangeable, as in fact they did. See Sir John Hawkins's *History of Music*, iv. 386, quoted in footnote to *Lingua*,

like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state 70
and ancientry; and then comes repentance, and,
with his bad legs, falls into the cinque-pace faster
and faster, till he sink into his grave.

Leon. Cousin, you apprehend passing shrewdly.

Beat. I have a good eye, uncle: I can see a church by 75
daylight.

Leon. The revellers are entering, brother: make good
room. [*Leonato and the men of his company mask.*]

Enter DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR,
DON JOHN and BORACHIO.

D. Pedro. Lady, will you walk about with your friend?

Hero. So you walk softly and look sweetly and say 80
nothing, I am yours for the walk; and especially
when I walk away.

71. *ancientry*] Capell; *aunchentry* Q, F. 73. *sink*] *sincke* Q; *sinkes* F;
sink apace Collier (2). 79. *Enter . . .*] *Enter Prince, Pedro, Claudio, and*
Benedicke, and Balthasar, or dumbe John Q, F; Folio adds *Maskers with a drum*.

iii. vii. (Hazlitt's *Dodsley*, ix. 408):
"As a Galliard consists of five paces or
bars in the first strain, and is therefore
called a *Cinque pace*." The nature of
the dance is doubtful. In Nashe's
Terrors of the Night the reference seems
to be to a decorous and stately perform-
ance: "These lovely youths and full of
favour, hauing stalkt up and down the
iust measures of a *sinkapace*" . . . etc.
(ed. Grosart, *Hulk Library*, iii. 271).
But, in addition to the text, see a passage
in Middleton's *Women Beware Women*,
iii. ii. 215-218, where the three dances
named by Beatrice are all mentioned
(*Works*, ed. Bullen, vi. 317):—

"Plain men dance the *measures*, the
sinquapace the gay;
Cuckolds dance the hornpipe, and
farmers dance the hay;
Your soldiers dance the round, and
maidens that grow big;
Your drunkards, the canaries;
you[r] whore and bawd the jig."

71. *ancientry*] Here = dignity, man-
ners appropriate to old age. In *The*
Winter's Tale, iii. iii. 63, the only other
passage in which the word occurs in
Shakespeare, it means "old people":
"wronging the *ancientry*, stealing,
fighting."

74. *apprehend . . . shrewdly*] perceive

with unusual sharpness. For this use
of *apprehend* compare iii. iv. 63 *post*,
where the noun = (1) wit, (2) judgment,
and *The Devil's Law Case*, i. ii.
(Hazlitt's *Webster*, iii. 24):—

"I have heard

Strange juggling tricks have been
convey'd to a woman

In a pudding: you are appre-
hensive? [*i.e.* you perceive?]

Waiting Woman. O, good sir: I have
travell'd."

S.D. Leonato and Antonio mask] It is
clear from what follows, both action and
dialogue, that only the men wear masks.
It is possible that Leonato, as host, and
Don John, as "plain-dealing" mis-
anthrope, may have declined to wear
visors; but of this we cannot be sure,
and it is safer to conclude, as Antonio
certainly joins in the masquerade, that
all the men of both groups, household
and guests, are wearing masks.

S.D. Balthasar, Don John] The or-
iginal stage direction *Balthasar, or*
dumbe John indicates some confusion,
though the name Don John is clearly
enough implied. For a possible explana-
tion of the *or* see edition of text in *The*
New Shakespeare (ed. Quiller-Couch
and Dover Wilson, p. 95).

79. *friend*] Used for lover, of both

D. Pedro. With me in your company?

Hero. I may say so, when I please.

D. Pedro. And when please you to say so? 85

Hero. When I like your favour; for God defend the lute
should be like the case!

D. Pedro. My visor is Philemon's roof; within the house,
is Jove.

Hero. Why, then, your visor should be thatch'd. 90

D. Pedro. Speak low, if you speak love.

Balth. Well, I would you did like me.

Marg. So would not I, for your own sake; for I have
many ill qualities.

85. *when please you to*] *when will you please to* Rowe. 89. *Jove*] Q.
Theobald; *Loue F.* gr. *Speak . . . love*] *Drawing her aside to whisper.*
Hammer; similar stage direction given by subsequent editors. 92. *Balth.*]
Three first speeches of Balthasar given by Q and Ff to Benedick; assigned to
Balthasar by Theobald.

sexes. Cf. *Love's Labour's Lost*, v. ii.
404, and *Measure for Measure*, i. iv. 29:
"He hath got his friend with child."

86. *favour*] (1) face, (2) looks. For
(1) see Marlowe's *Hero and Leander*, 4th
sestiad (*Works*, ed. Dyce, p. 298):—

"Dumb sorrow spake aloud in tears
and blood,
That from her grief-burst veins in
piteous flood,
From the sweet conduits of her
favour fell";

and *Twelfth Night*, iii. iv. 363. For
(2) see Bacon's *Essay Of Beauty*
(XLIII.): "In beauty, that of *favour*, is
more than that of colour; and that of
decent and gracious motion, more than
that of *favour*," and iii. iii. 18 *post*.

86. *God defend*] God forbid. Cf. iv.
ii. 18 *post*; *Richard II.*, i. iii. 18:—

"Who hither come engaged by my
oath—
Which *God defend* a knight should
violate!"

and Northbrooke's *Treatise against*
Dicing, etc. (Shakes. Soc., p. 37):
"*God defend* but that they shoulde be
such, as in all respectes they may show
themselves to the worlde." The *New*
Eng. Dict. says that in this phrase "the
senses 'prohibit' and 'avert' seem to
unite." It was not only in the ex-
pression *God defend* that the verb was
used with the sense of hinder, prevent.
See Marlowe's *Massacre at Paris*
(*Works*, ed. Dyce, p. 237):—

"But for you know our quarrel is no
more
But to *defend* their strange
inventions,
Which they will put us to with
sword and fire."

88, 89. *My visor . . . Jove*] This and
the next two speeches together form a
rhymed couplet in the fourteen syllable
verse used by Golding in his translation
of Ovid's *Metamorphoses*. The allusion
here is to the story, told in the eighth
book of the *Metamorphoses*, of Baucis
and Philemon, an aged couple, who
entertained Jupiter and Mercury, dis-
guised as mortals, in their cottage, the
roof of which "was *thatched* all with
straw and fennish reede" (Golding).
Allusion to the story is frequent.
Shakespeare himself refers to it again in
As You Like It, iii. iii. 10, 11: "O
knowledge ill-inhabited, worse than
Jove in a thatched house!" See also
Dekker, *The Bellman of London*, 1608
(*Temple Classics*, p. 78): "the very
doore of it put me in mind of that poore
Inne of good Baucis and Philemon,
where a God was a guest."
89. *Jove*] Theobald corrected the
reading of F, without knowing the Q,
which has the right word—a happy
emendation.

Lines 92, 95, 97. There is no doubt
that Theobald was right in giving
these speeches to Balthasar; Benedick
reserves his weapons for Beatrice.

- Balth.* Which is one? 95
Marg. I say my prayers aloud.
Balth. I love you the better; the hearers may cry Amen.
Marg. God match me with a good dancer!
Balth. Amen.
Marg. And God keep him out of my sight when the dance 100
is done! Answer, clerk.
Balth. No more words: the clerk is answered.
Urs. I know you well enough: you are Signior Antonio.
Ant. At a word, I am not.
Urs. I know you by the waggling of your head. 105
Ant. To tell you true, I counterfeit him.
Urs. You could never do him so ill-well, unless you were
the very man. Here's his dry hand up and down:
you are he, you are he.
Ant. At a word, I am not. 110
Urs. Come, come, do you think I do not know you by
your excellent wit? Can virtue hide itself? Go to,
mum, you are he: graces will appear, and there's an
end.

102. *answered.*] *parting different ways* Capell. 107. *ill-well*] Theobald;
ill well Q, Ff; *ill-will* Variorum 1785. 113-114. *an end*] *mixing with the*
Company Capell.

101. *Answer, clerk*] *i.e.* say "Amen" again; as the clerk does (or did) in Church. So in Sampson's *Vow-breaker*, i. i. 53 (ed. Hans Wallrath, p. 10): "Why then, up with your bag, and baggage, and to Saint Maries presently; the Priest stayes, *the Clarke whynes to say Amen!*" and Greene's *Quipe for an Upstart Courtier* (Works, ed. Grosart, xi. 215): "forgetting now that time had taught them to say masse, howe before they had playde *the Clarks part to say Amen* to the priest."

104. *At a word*] briefly, in short; here used with a suggestion of the emphatic "indeed." Cf. *2 Henry IV.*, iii. ii. 319, and *Coriolanus*, i. iii. 122: "No, *at a word*, madam; indeed, I must not."

107. *so ill-well*] W. A. Wright: "so successfully imitating a defect."

108. *dry hand*] a sign of age. Cf. *2 Henry IV.*, i. ii. 204: "Have you not a moist eye? a *dry hand*? a yellow cheek?" (among other "characters of age").

108. *up and down*] altogether, entirely; here, perhaps, with a play on the literal sense of the words, if Ursula strokes her partner's hand "up and down." Cf. *Titus Andronicus*, v. ii. 107; Middleton's, *A Chaste Maid in Cheapside*, iii. ii. 12, 13 (Works, ed. Bullen, v. 53):—

"*Third Gossip.* Only indeed it has the mother's mouth.

Sec. Gossip. The mother's mouth, *up and down, up and down;*"

Day, *Law-Trickes* (Plays, ed. Bullen, Part iv., p. 77): "here's your nowne nose and thick kissing lip, *up and downe*"; and "*The Apothegmes* of Erasmus, translated into Englyshe by Nicholas Udall, 1542": "He was even Socrates *up and down* in this point and behalf, that no man ever saw him laugh, or wepe, or change his mood, etc." (given by Stucky Lean in *Collectanea*, vol. iii. p. 182).

113. *mum*] silence. The same interjection is found in *The Tempest*, iii. ii. 59: "*Mum*, then, and no more." See

- Beat.* Will you not tell me who told you so? 115
Bene. No, you shall pardon me.
Beat. Nor will you not tell me who you are?
Bene. Not now.
Beat. That I was disdainful, and that I had my good wit
out of the Hundred Merry Tales: well, this was } 120
Signior Benedick that said so.
Bene. What's he?
Beat. I am sure you know him well enough.
Bene. Not I, believe me.
Beat. Did he never make you laugh? 125
Bene. I pray you, what is he?
Beat. Why, he is the prince's jester: a very dull fool;
only his gift is in devising impossible slanders: none
but libertines delight in him; and the commendation
is not in his wit, but in his villainy; for he both 130
pleases men and angers them, and then they laugh
at him and beat him. I am sure he is in the fleet:
I would he had boarded me.
Bene. When I know the gentleman, I'll tell him what you
say. 135

117. *Nor will you not*] Q, F 1; *Nor wil you* Ff 2-4. 131. *pleases*] Q;
pleaseth Ff.

also *The Proverbs and Epigrams* of John Heywood (Spenser Society), p. 163:—

"I wyll say nought but *mum*, that I beseeche

Mum hath a grace in thee far more than speeche";

and in the same writer's *A Dialogue* (p. 53):—

"But all that ye speake, unmeete againe to tell,

I will say nought but *mum*, and *mum* is counsell."

120. *Hundred Merry Tales*] A collection of humorous tales, a fragment of which was found by Prof. Conybeare, and printed by Singer in 1815. In 1866, Dr. Herman Oesterley published an edition from the only perfect copy known, printed by John Rastell in 1526, and discovered in the Royal Library of the University of Göttingen. Both Benedick and Beatrice thrust in the most vulnerable part, which is the same in each—a natural pride in wit and intellectual keenness.

128. *impossible*] incredible, too ex-

travagant for belief. Cf. "*impossible conveyance*," l. 228 of this scene.

132. *in the fleet*] among the company. The nautical metaphor is kept up in the next sentence.

133. *boarded*] The meaning is made sufficiently clear by Sir Toby, in his explanation of another expression: "You mistake, knight: 'accost' is front her, *board* her, woo her, assail her" (*Twelfth Night*, I. iii. 60). The word occurs fairly often. See Spenser's *Faerie Queene*, II. ii. v. 1 and II. ix. ii. 5; also Chapman's *The Gentleman Usher*, Act 1. (*Plays*, ed. Shepherd, p. 84):—

"And therefore, till you can directly
board him,
Waft him aloof with hats and
other favours,
Still as you meet him";

and *Have with you to Saffron Walden* (Grosart's *Nashe, The Huth Library*, iii. 99): "and if they give him never so little an amorous regard, he presently *boards* them with a set speech of the first gathering together of societies."

38 MUCH ADO ABOUT NOTHING [ACT II.]

Beat. Do, do: he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. We must follow the leaders. 140

Bene. In every good thing.

Beat. Nay, if they lead to any ill, I will leave them at the next turning.

[*Dance.* Then exeunt all but DON JOHN, BORACHIO and CLAUDIO.]

D. John. Sure my brother is amorous on Hero, and hath withdrawn her father to break with him about it. 145
The ladies follow her and but one visor remains.

144. [*Dance.* Then . . .] *Exeunt.* Manent John, Borachio, and Claudio. Theobald; *Dance exeunt Q; Exeunt.* Musick for the dance F.

136, 137. *break a comparison . . . me* as those engaged in tilting break their lances. So in Lyly's *Alexander and Campaspe*, II. i. 56 (*Works*, ed. Bond, II: 328):—

"*Psyllus.* Why, you were at mortall iars.

Manus. In faith no, we brake a bitter iest one uppon another."

Cotgrave (*French Dictionarie*) gives: "Dire le mot. To break a feast."

136. *comparison*] = scornful, gibing simile. Cf. *Love's Labour's Lost*, V. II. 852-854:—

"The world's large tongue
Proclaims you for a man replete
with mocks,

Full of comparisons and wounding
flouts."

According to Hero (III. i. 59-67), Beatrice herself was much given to breaking comparisons on people.

138-140. *there's a partridge . . . fool . . . night*] This looks like a sarcastic thrust at Benedick's large appetite: a "very valiant trencher-man" would eat more than a partridge wing for his supper. But perhaps Benedick was a gourmet rather than a glutton. We learn from Willughby's *Ornithology*, II. 168 (ed. Ray, MDCLXXVIII) that "Palate-men, and such as have skill in eating, do chiefly commend the *Partridges Wing*" etc.

140. *the leaders*] i.e. of the dance.

143. *Dance.* Then . . .] The stage

direction of the Folios is clearly a slip. The dance is meant to take place on the stage, the arrangement of partners having been indicated in the preceding dialogue. We gather from Don John's next words that after the dance the men and women separate; the men leave the room first and are followed by the ladies, led by Hero.

144. *Sure . . . amorous . . . Hero, etc.*] At first sight it would seem that this speech is designed to reach—and to wound—Claudio, for Don John knew of the compact between the prince and his friend. But Borachio's answer (clearly intended for his master's ears only) shows that Don John has not recognized Claudio and suggests that the two men were talking low, or at some distance from the count. It is of course possible that Don John's words are spoken aloud so as to reach Claudio, while Borachio's answer is an aside. But this would entail awkward stage business. How is Borachio to know that his master wishes to pretend ignorance of the identity of the solitary masker and that his voice must, therefore, be lowered in reply? The explanation must be that Don John is himself persuaded that his brother is false to Claudio and hastens to use his misconception as a "model to build mischief on."

144. *amorous on*] Cf. the form "enamoured on" in line 151 *infra*, and see Abbott, *Shakes. Gram.*, § 180.

Bora. And that is Claudio: I know him by his bearing.

D. John. Are you not Signior Benedick?

Claud. You know me well; I am he.

D. John. Signior, you are very near my brother in his
love: he is enamoured on Hero; I pray you, dissuade
him from her: she is no equal for his birth: you
may do the part of an honest man in it.

Claud. How know you he loves her?

D. John. I heard him swear his affection. 155

Bora. So did I too; and he swore he would marry her
to-night.

D. John. Come, let us to the banquet.

[*Exeunt Don John and Borachio.*]

Claud. Thus answer I in name of Benedick,

But hear these ill news with the ears of Claudio. 160

'Tis certain so; the prince woos for himself.

{Friendship is constant in all other things

{Save in the office and affairs of love}

Therefore all hearts in love use their own tongues;

{Let every eye negotiate for itself 165

159. [*Exeunt* . . .] *exeunt*: *manet Claud.* Q, F (subs.). 160. *these*] Q, F;
this FF 3, 4 Rowe. 164. *love* . . . *tongues*;] *love, use your own tongues*!
Hammer. 165. *for*] omitted by Pope.

150, 151. *near* . . . *brother* . . . *love*] intimate with my brother, in his confidence. Staunton compares 2 *Henry IV.*, v. i. 81: "I would humour his men with the imputation of being *near* their master."

156, 157. *and* . . . *swore* . . . *to-night*] W. A. Wright takes *to-night* as qualifying "swore," not "marry." This seems improbable. Borachio, to support his master, adds a lie, which is convincing because so precise a statement. It weakens the force of his words, and of their evil sound to Claudio, if *to-night* is referred to "swore."

158. *banquet*] Probably the "re" or "after" supper, a light repast or dessert, following almost immediately after the first more formal meal. The word is explained well enough in *The Taming of the Shrew*, v. ii. 9:—

"My *banquet* is to close our stomachs
up,

After our great good cheer."

See also John Palsgrave's *Acolastus*, cited by Stucky Lean in his *Collectanea*,

iii. 185: "The reere supper or *banquet* where men sit down to drink and eat again after their meat." Robert Manning's *Handlyng Synne* (ed. Furnivall for the Roxburghe Club, 1862, p. 226) inveighs against the luxury of these "reere sopers." If *banquet* is used in this specialized sense in the text then, as Boas points out, "Don John seems to have missed the supper to which he had announced his intention of going [in i. iii. 65], but at which apparently he had not been present (cf. ll. 1-2)."

159. *Thus answer I* . . . *etc.*] The readiness of Claudio to believe evil of his friend and patron prepares us for his conduct towards Hero. It is natural that Benedick should be mistaken for he had not been present when the compact between the prince and Claudio was made.

164. *all hearts* . . . *use* . . . *tongues*] i.e. let all hearts . . . tongues; the imperative mood is used here, as in the following line.

(And trust no agent ; for beauty is a witch
 Against whose charms faith melteth into blood.
 This is an accident of hourly proof,
 Which I mistrusted not. Farewell, therefore, Hero !

Re-enter BENEDICK.

Bene. Count Claudio?

170

Claud. Yea, the same.

169. *therefore*] omitted by Pope.

166, 167. *for beauty . . . charms . . . blood*] "When exposed to the witchcraft of beauty, honour gives way to passion" (W. A. Wright); a reference to the practice of witches who would expose wax figures of persons they wished to injure to the flames of a fire, sometimes to the stabs of thorns, knives and other sharp instruments. Brand, in his *Popular Antiquities* (ed. Hazlitt, iii. 65), quotes from the *Demonology* of King James: "The Devil teacheth how to make pictures of Wax or Clay, that by roasting thereof, the persons that they bear the name of may be continually melted or dried away by continual sickness." In Glanvil's *Sadducismus Triumphatus*, ed. 1682, among the *Collection of Modern Relations*, we find accounts of a waxen image stuck with thorns (pp. 111 and 121); and of the turning of a waxen image of Sir George Maxwell on a spit before the fire (p. 257), etc. See also Samuel Daniel, *Sonnet* 10, quoted by Grosart in his *Prefatory Note to Sonnets to Delia*, p. 27 (*Works*, vol. i.):—

"The slie Inchanter, when to worke
 his will
 And secret wrong on some fore-
 spoken wight,
 Frames waxe in form to represent
 aright
 The poore unwitting wretch he
 meanes to kill,
 And prickes the image fram'd by
 Magicks skill,
 Whereby to vex the partie, day
 and night ;"

and Middleton's *The Witch*, v. ii. 5 (*Works*, ed. Bullen, v. 442):—

"*Hecate*. His picture made in wax,
 and gently molten
 By a blue fire kindled with dead
 men's eyes,
 Will waste him by degrees."

For more modern treatment of this grim superstition see D. G. Rossetti's *Sister Helen* and R. Barham's *The Leech of Folkstone*, one of the prose *Ingoldsby Legends*.

In connection with the use of *blood* here, Malone refers to *The Merchant of Venice*, i. ii. 19, 20: "The brain may devise laws for the *blood*, but a hot temper leaps o'er a cold decree." See also *post*, ii. iii. 159: "*Leon*. O, my lord, wisdom and *blood* combating" . . . etc.

168. *an accident . . . proof*] an incident of hourly occurrence (or experience). For this use of *accident*, cf. *The Tempest*, v. i. 305:—

"The story of my life
 And the particular *accidents* gone
 by";

and for *proof* = experience, cf. *Twelfth Night*, iii. i. 135:—

"'Tis a vulgar *proof*
 That very oft we pity enemies."

169. *mistrusted*] suspected, as in *Henry VI.*, v. vi. 38:—

"Many a thousand,
 Which now *mistrust* no parcel of
 my fear";

also *A Winter's Tale*, ii. i. 48: "All's true that is *mistrusted*."

169. *Farewell, therefore*] The substitution of *then* for *therefore*, found by Collier in his MS. and anticipated by Pope, is unnecessary. Proper names at the end of lines frequently form extra syllables which do not turn the lines into regular Alexandrines.

170. *Count Claudio* ?] Claudio is still masked but the other revellers must have discarded their visors after the dance. Benedick now, and the Prince later, are immediately recognized.

Bene. Come, will you go with me?

Claud. Whither?

Bene. Even to the next willow, about your own business,¹
 county. What fashion will you wear the garland 5
 of? about your neck, like an usurer's chain? or
 under your arm, like a lieutenant's scarf? You must
 wear it one way, for the prince hath got your Hero.

175. *county*] Q; *Count* F. 176. *of*] Q; *off*] F.

174, 175. *willow, garland*] The *willow-garland* is the emblem of the forsaken lover, unforgettably so since Desdemona's song (*Othello*, iv. iii.). In Bell's *Songs from the Dramatists*, 1854, the editor prints John Heywood's *The Song of the Green Willow*, adding in a footnote Halliwell's observation that it "is, perhaps, the oldest in our language with the willow burthen: 'For all a green willow is my garland.'" But it is probable that the willow song printed by Percy in his *Reliques*, from a copy in the Pepys Collection (i. 358), is older than Heywood's. There are two still older versions, one in the *Roxburghe Ballads*, i. 171, and one in *Popular Music*, ed. Chappell, i. 207-208. As late as the mid-nineteenth century a street song was popular in London with the refrain, "All round my hat I wear a green willow." For a pointed use of this emblem of forlorn love see Marston's *What You Will*, Act i. (*Old Plays*, 1814, ii. 209) where Jacomo, an unwelcome suitor, causes his boy to sing a love-song beneath Celia's window. The stage-direction reads: "The boy sings, and is answered by another song from within: *A willow garland* is flung down, and the song ceaseth."

175. *county*] count, a not unusual form. See *The Merchant of Venice*, i. ii. 49: "Then there is the *County Palatine*"; and *Tancred and Gismunda*, *Argument*, ll. 3-4 (Hazlitt's *Dodsley*, vii. 23):—

"Gismund, who loves the *County Palurin*,

Guiscard, who quites her likings
 with his love"; etc.

Count, a foreign title, not used in this country until the sixteenth century (according to the *New Eng. Dict.*), corresponds to the English title of Earl, with which word it was formerly interchangeable. In *Tancred and Gismunda*, a few

lines after the quotation given above, the "*County Palurin*" is called "the Earl." The *New Eng. Dict.* gives: "1671 Brydall, *Law Nobility* (1675) 9, And those which of antient time were created *Countesses*, or Earls."

176. *usurer's chain*] Such as were worn by wealthy merchants who were frequently usurers also. Robert of Brunne in his *Handlyng Synne* had long since lamented the fact that the merchants and chapmen of his day had become usurers (ed. Furnivall, p. 184). By the time of Shakespeare the fact was well established. See Massinger's *A New Way to Pay Old Debts*, in which Sir Giles Overreach, the merchant, lends money at extortionate rates of interest; and the opening scene of *Englishmen for my Money*, where the rich Portingal, Pisaro, speaks of his well-freighted ships, and of "the sweet-lov'd trade of usury" (Hazlitt's *Dodsley*, x. 473). Cf. also Gascoigne's *Steele Glasse* (Cambridge ed., p. 163), on merchants, who employ all the unworthy devices of moneylenders, "to catch yong frye." Chains, now only worn by mayors and aldermen on official occasions, were in Elizabethan times, a common ornament to men of wealth and of high position. In *Albumasar*, i. vii., Pandolpho offers the magician his *chain*, which "cost two hundred pound," in payment for a magic trick (Hazlitt's *Dodsley*, xi. 324); and in the same play, ii. iv., Trincalo promises himself to "wear a gold chain at every quarter sessions," when he shall be a gentleman (p. 342). So, in Dekker, *The Shoemaker's Holiday*, Act III. (*Dramatic Works*, 1873, i. 42) Simon Eyre, when he is made a sheriff, enters wearing his chain of office and says to his wife, "See here my Maggy, a Chaine, a gold Chaine for Simon Eyre, I shall make thee a lady," etc. See also Gosson's *School of*

Claud. I wish him joy of her.

Bene. Why, that's spoken like an honest drovier: so they 180
sell bullocks. But did you think the prince would
have served you thus?

Claud. I pray you, leave me.

Bene. Ho! now you strike like the blind man: 'twas the
boy that stole your meat, and you'll beat the post. 185

Claud. If it will not be, I'll leave you. *[Exit.]*

Bene. Alas! poor hurt fowl; now will he creep into
sedges. But that my Lady Beatrice should know
me, and not know me! The prince's fool! Ha! It
may be I go under that title because I am merry. 190
Yea, but so I am apt to do myself wrong; I am not
so reputed: it is the base, though bitter, disposition

180. *drovier*] Q, Ff; *drover* Rowe (2). 184. *blind man*] Rowe; *blindman*
Q, Ff. 187. *fowl*] *soul* Ff 3, 4. 191. *so I . . . wrong*] so; [*I . . . wrong*]
Capell; so; *I . . . wrong*: Variorum 1813. 192. *base, though bitter,*] *base*
(*though bitter*) Q, F; *base, the bitter* Johnson, followed by Steevens.

Abuse (Shakes. Soc., p. 38): "If
our gallantes of Englande might carry
no more linkes in their chaynes, . . .
then they have fought feelds, their
necks should not bee very often wreathed
in golde," etc.

180, 181. *drovier . . . bullocks*] *dro-*
vier, a variant of *drover*. I do not know
whether cattle-dealers used less cere-
mony in their business transactions
than other traders. This seems to be
the suggestion here and perhaps in *The*
Returne from Parnassus, II. v. (ed. Mac-
ray, pp. 102-103), where Amoretto tells
Stercutio that his father has a living at
disposal:—

"*Amor.* Mary if I shall see your
disposition to be more thankfull
then other men, I shalbe very
ready to respect kind natur'd
men: for as the Italian prouerbe
speaketh wel, *Chi ha haura*.

Acad. Why here is a gallant young
drover of linings.

Amor. Why [then] thus in plaine
english: I must be respected
with thanks.

Ster. And I pray you Sir, what is
the lowest thanks that you will
take?

Acad. The very same Method
that he useth at the buying of
an oxe."

184, 185. *now . . . blind man . . .*
meat . . . post] Perhaps a reference to
the romance of Mendoza, entitled
Lazarillo de Tormes, in which the hero
steals a sausage from his master, a blind
beggar, and is by him so severely pun-
ished that, in revenge, he causes the
blind man to jump against a stone pillar.
The story of *Lazarillo* was translated
into English by David Rowlands and
published in London in 1586 and was
"exceedingly popular with the Eliza-
bethan reading public" (Sir Clements
Markham's Translation, *Introd.*, p.
xxix). See Appendix, p. 160.

187, 188. *poor hurt . . . sedges*] For
further observation of birds in this play
see also III. i. 24 and III. i. 35 *post*.
These, like scores of other instances to
be found in Shakespeare's plays, show
the imaginative, sympathetic eye of the
poet, as well as the keen eye of the
sportsman, "both which, master con-
stable—"

192. *base, though bitter*] Why
though? Johnson's conjecture, "the
base, the bitter," was adopted by
Steevens. Boas quotes "Willing to
wound, and yet afraid to strike"; but
fear, in this connection, is the last thing
one would attribute to Beatrice. The
meaning seems to be: *Beatrice basely*
says the world calls me the prince's fool,
though it is really her own bitter tongue
that does so. If the text is correct, it

of Beatrice that puts the world into her person, and so gives me out. Well, I'll be revenged as I may.

Re-enter DON PEDRO, HERO and LEONATO.

D. Pedro. Now, signior, where's the count? Did you see 195 him?

Bene. Troth, my lord, I have played the part of Lady Fame. I found him here as melancholy as a lodge in a warren. I told him, and I think I told him true, that your grace had got the good will of this 200 young lady; and I offered him my company to a willow-tree, either to make him a garland, as being forsaken, or to bind him up a rod, as being worthy to be whipped.

D. Pedro. To be whipped! What's his fault? 205

Bene. The flat transgression of a schoolboy, who, being overjoyed with finding a bird's nest, shows it his companion, and he steals it.

SCENE IV. Pope. S.D. *Re-enter Don Pedro . . .*] Capell; *Enter the Prince. F*; *Enter the Prince, Hero, Leonato, John and Borachio, and Conrade. Q.* 199. *I think I told* Q; *I think, told F.* 200. *good will* Q; *goodwil* Q; *will F.* 203. *up* Q; omitted in Ff.

yields a striking example of Shakespeare's elliptical expression.

194. *Stage direction*] The Q is certainly wrong in bringing Don John, Borachio and Conrade on the stage here. Not one of them has a word to speak, and it is clear from the next scene that they have not been present when the date of Hero's marriage is under discussion. But where should Leonato and Hero enter? Here, with Don Pedro, according to Q. After line 245, with Claudio and Beatrice, according to F. We prefer the former arrangement. Certainly it seems improbable that Don Pedro and Benedick should exchange badinage on the subject of the wooing of Hero, in her and her father's presence. On the other hand, the stage directions, as suggested in the text, seem clear enough. (i) Benedick's "this young lady" implies that Hero is on the stage. (ii) After Benedick's impassioned outburst against her, the entrance of Beatrice, heralded by the prince's exclamation, "Look, here she comes," is much more effective if she is the only lady entering. Attention must not be divided between her and the

newly won bride. (iii) Beatrice's words in lines 267, 268, "I have brought Count Claudio, whom you sent me to seek," make it obvious that she is not meant to appear with Leonato and his daughter, but some little time after.

197, 198. *Lady Fame*] who is quick to note and report on the doings of prominent people. *Fame* was sometimes used, as here, rather in the sense of unimportant rumours or gossip, than with its more dignified meaning of celebrity, renown. Cf. Bacon's *The Advancement of Learning*, Bk. I. iv. § 8, p. 34 (ed. W. A. Wright): "as we see it in *fame*, that he that will easily believe rumours, will as easily augment rumours and add somewhat to them of his own."

198. *lodge*] A house in some solitary place, such as a forest or moor, generally built to serve as a shelter for huntsmen.

206. *flat*] absolute, downright; as in *Measure for Measure*, II. ii. 131; *Albumazar*, I. i. (Hazlitt's *Dodsley*, xi. 304): "and that's *flat* robbery"; and Northbrooke's *Treatise against Dicing*, etc. (Shakes. Soc., 1843, p. 121): "Who-soeuer taketh and kepeth the mony of another sheweth himself a *flat* theefe."

D. Pedro. Wilt thou make a trust a transgression? The transgression is in the stealer. 210

Bene. Yet it had not been amiss the rod had been made, and the garland too; for the garland he might have worn himself, and the rod he might have bestowed on you, who, as I take it, have stolen his bird's nest.

D. Pedro. I will but teach them to sing, and restore them to the owner. 215

Bene. If their singing answer your saying, by my faith, you say honestly.

D. Pedro. The Lady Beatrice hath a quarrel to you: the gentleman that danced with her told her she is much wronged by you. 220

Bene. O, she misused me past the endurance of a block! an oak but with one green leaf on it, would have answered her: my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was the prince's jester; that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me, that I stood like a man at a mark, with a whole army 225

223. *but with*] *with but* Capell conj. 226. *that I*] *Q*; and *that I* Ff.
228. *impossible*] *impassible* Theobald; *impetuous* Hanmer.

219. *to you*] against you. Cf. *Twelfth Night*, III. iv. 248: "I am sure no man hath any quarrel to me," and see Abbott, *Shakes. Gram.*, § 187.

222. *misused*] maltreated. So in *The Taming of the Shrew*, II. i. 160. In II. ii. 27 *post*, the word is used with the suggestion of deceive, delude.

223. *but with*] For similar transposition see II. i. 128 *supra*: "only his gift is," etc.

228. *impossible*] The substitution of *impassable* for *impossible* is as unnecessary here as in line 128 of this scene. The word means incredible, extraordinary, and has the same exaggerated emphasis in other passages. See *The Merry Wives of Windsor*, III. v. 152:—

"Lest the devil that guides him should aid him,

I will search *impossible* places"; *Twelfth Night*, III. ii. 76: "Such *impossible* passages of grossness"; *Julius Caesar*, II. i. 325: "I will strive with things *impossible*."

228. *conveyance*] dexterity, sleight-of-hand, manual or mental adroitness.

So in 3 *Henry VI.*, III. iii. 160; *Two Angry Women of Abingdon* (Malone Society, II. 97, 98):—

"You of all men shall not marke her hand

She hath such close *conveyance*, in her play";

Ralph Roister Doister (Shakes. Soc., p. 68):—

"And dyd not I, for the nonce, by my *conveyance*,

Reade his letter in a wrong sense, for *dalliance*";

Lyly's *Sapho and Phao*, v. i. 14, 15 (*Works*, ed. Bond, II. 410): "it [arrow given by Venus to Cupid] maketh men passionate in desires, in love constant, and wise in *conveiance*, melting as it were their fancies into faith." In Overbury's character of *A Rymmer*, the word is used, as it is in the text, of talk (*Characters*, Lib. of Old Authors, 150): "Hee is a juggler with words, yet practises the art of most uncleanelly *conveyance*."

229. *man at a mark*] Probably a reference to the man who stood near

shooting at me. She speaks poniards, and every word stabs: if her breath were as terrible as her terminations, there would be no living near her; she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: she would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her: you shall find her the infernal Ate in good apparel. I would to God some scholar,

235. *left*] *lent* Collier (2).

238. *her the*] *her in the* Ff 3, 4.

the butt, to direct the aim of the archers and to tell them how near to the mark their arrows had approached. See *The Spanish Gypsy*, II. i. 90-93 (Bullen's *Middleton*, vi. 138): "Tempted? though I am no mark in respect of a huge butt, yet I can tell you great bubbers have shot at me, and shot golden arrows, but I myself gave aim, thus,—wide, four bows; short, three and a half"; and Webster, *The White Devil*, III. ii. (ed. Hazlitt, ii. 55): "I am at the mark, sir: I'll give aim to you And tell you how near you shoot." In Strutt's *Sports and Pastimes* is an illustration from a MS., dated 1496, showing a man close to the butt, directing with outstretched arm, the shots of the archers (ed. J. C. Fox, 1801, opp. p. 42).

230. *speaks poniards*] A metaphor (cf. our modern "to look daggers"), which impressed Massinger. He makes use of it twice: in *The Duke of Milan*, II. i. (ed. H. Coleridge, p. 58): "*every word's a poniard*, And reaches to my heart," and in *The Bondman*, I. ii. (p. 78): "I am sick; the man *Speaks poniards* and diseases." Webster has a similar expression in *The White Devil*, IV. ii. (ed. Hazlitt, ii. 86): "Yes, I now *weep poniards*, do you see?"

231-233. *if her breath . . . terminations . . . star*] *Terminations* = words, epithets, terms. The word appears nowhere else in Shakespeare, and this is the only example of its use given in the *New Eng. Dict.* Benedick means: if her breath were as venomous as the words she utters, the whole atmosphere would be poisoned, even to the remotest star.

234-235. *all . . . Adam . . . him*] "all that was bequeathed him, all to which he was heir, and that was dominion over the rest of the creation" (W. A. Wright).

235-236. *she would . . . Hercules . . . spit*] and would thus have outgone Omphale, who forced the captive Hercules to don woman's clothes and spin among her maids. The turn-spit was among the lowest of the menial servants.

236. *have turned*] See Abbott, *Shakes. Gram.*, § 360.

238-239. *Ate . . . apparel*] Ate is the goddess of discord, referred to again by Shakespeare in *Julius Caesar*, III. i. 271, and in *King John*, II. i. 63. The qualifying phrase, *in good apparel*, has probably no reference to the classical conception of Ate. Benedick, once more, admits the external attractiveness of Beatrice, whose beauty may not be denied, although she is "possessed with a fury."

239-244. *I would to God, etc.*] Benedick wishes that the infernal Ate could be sent back to her proper sphere in hell, which, relieved of her clamorous presence, is now as peaceful as a sanctuary, all "disquiet, horror and perturbation" having followed her to earth.

239. *some scholar*] Latin was accepted as the universal language of the spirit world: exorcisms and incantations of all kinds could, therefore, be pronounced only by scholars. Cf. *Hamlet*, I. i. 42: "Thou art a scholar; speak to it Horatio," and see note *ad hoc* in Arden Shakespeare where editor gives Reed's quotation from Beaumont and Fletcher, *Night Walker*, II. i. :—

would conjure her, for certainly, while she is here, 240
 a man may live as quiet in hell as in a sanctuary;
 and people sin upon purpose, because they would go
 thither; so, indeed, all disquiet, horror and perturbation
 follows her.

D. Pedro. Look, here she comes. 245

Re-enter CLAUDIO and BEATRICE.

Bene. Will your grace command me any service to the
 world's end? I will go on the slightest errand now
 to the Antipodes that you can devise to send me
 on: I will fetch you a toothpicker now from the
 furthest inch of Asia; bring you the length of Prester 250
 John's foot; fetch you a hair off the great Cham's

246. *Re-enter . . . Enter Claudio and Beatrice, Leonato, Hero F; Enter Claudio and Beatrice. Q.* 251. *hair off] hair of Variorum 1785.*

"Let's call the butler up, for he
 speaks Latin,
 And that would daunt the devil."

249. *toothpicker]* *Toothpicks* are often
 alluded to in contemporary literature,
 generally with some contempt, as
 though their use in public betokened a
 certain degree of affectation in those
 who used them. See Chapman and
 Shirley, *The Ball*, i. i. (Chapman's
Plays, ed. Shepherd, p. 488):—

"Here comes the King.

With what formality he treads and
 talks,

And manageth a toothpick like a
 statesman;"

Barle, *Microcosmographie*, 18: *A Gal-
 lant* (ed. Arber, p. 39): "His *Pick-tooth*
 becomes a great part in his discourse";
 Overbury's *A Courtier* (*Works*, ed. Rim-
 bault, p. 53): "If you find him not here
 you shall in Pauls, with a *pick tooth* in
 his hat, a capecloak, and a long stock-
 ing." From *All's Well that Ends Well*,
 i. i. 169-172, we may gather that the
 toothpick was no longer in fashion.

250, 251. *Prester John]* A Christian
 ruler, sometimes identified with the king
 of Abyssinia, who was both emperor and
 priest of an enormously wealthy king-
 dom in the far East. For a discussion
 of the origins of this mythical character
 see Yule's translation of *The Book of
 Ser Marco Polo* (ed. Cordier), note, pp.
 231-237. *Prester*, or *Presbyter John*
 made a strong appeal to the imagination
 of mediæval Europe. Marco Polo refers

to him briefly and to his death in
 battle against Ghinghis Kaan (pp. 238-
 244). Mandeville, as might be expected,
 gives full details about his land, "full
 gode & ryche, but not so riche as is the
 lond of the *grete Chane*" (*Travels*, Chap.
 xxxi., ed. Hamelius, E.E.T.S.). Pur-
 chas, in his *Pilgrimage* (ed. 1617) tells
 how *Presbyter John* was at one time
 ruler of the Tartarians (p. 459), and later
 subject to the *great Cham* (p. 835). See
 also the romance of *Kyng Alisaundre*
 (Weber's *Metrical Romances*, i. 109)
 which tells us that when Darius sent
 for succour against Alexander,

"Out of Ynde, from *Prestre Jon*,
 Him cam knyghtis mony on";
 and Dekker's *Old Fortunatus*, i. ii.
 (Mermaid Series, p. 311):—

"I'll travel to the Turkish Emperor;
 And then I'll revel it with *Prester
 John*;
 Or banquet that great *Cham* of
 Tartary,
 And try what frolic court the
 Souldan keeps."

251. *the great Cham]* The title given
 to the Khans or emperors of the Mongols,
 though it belongs more especially to
 Kublai, the seventh of the line. Marco
 Polo tells us much about the *great Cham's*
 power, his wealth, his palace in Cam-
 baluc, etc. Mandeville describes fer-
 vently and at length (*Travels*, E.E.T.S.,
 chaps. xxiv.-xxvii.) the splendour of his
 kingdom, so marvellous that a man
 "shall not trowe it lightly," which is

beard; do you any embassage to the Pigmies, rather
than hold three words conference with this harpy/
You have no employment for me?

D. Pedro. None, but to desire your good company. 255

Bene. O God, sir, here's a dish I love not: I cannot
endure my Lady Tongue [Exit.

D. Pedro. Come, lady, come; you have lost the heart of
Signior Benedick.

Beat. Indeed, my lord, he lent it me awhile; and I gave 260

252. my Lady Tongue] Q (*Ladie*); this Lady tongue F; this Ladyes tongue
Ff 2-4. 257. Exit] omitted by Theobald and other editors.

true enough. Purchas also tells of the rise of the "Cans" and of Cublai in particular (*Pilgrimage*, ed. 1617, p. 459). For references see preceding note and Marlowe's *Jew of Malta*, Act iv. (ed. Dyce, p. 173), where Barabas says that his hat "was sent me for a present from the Great Cham."

252. beard] W. A. Wright refers to a passage in Dekker's *The Shoemaker's Holiday*, v. [1873, i. 73], where Simon Eyre, referring to his own beard, says "Tamar Cham's beard was a rubbing-brush toot."

252. the Pigmies] *The Pygmies*, who on one occasion beset Hercules as he lay asleep, are described by Homer (*Iliad*, Book iii.) as a tiny race of people, at enmity with the Cranes and constantly defeated by them. They appear often in later literature and are described by both Marco Polo and Mandeville. Most mediæval travellers fell in with some such race of diminutive people. In the romance of *Kyng Alisaunder* (see note on l. 250 *supra*) the king has to encounter both the "Gangerides" (p. 203), who were as tall as children "of seven yeare elde," and a race of dwarfs, "the leynthe of an elne," p. 258.

260-263. *Indeed, my lord . . .*] An entirely puzzling speech, both in itself and in relation to the rest of the play, save to those who see in this passage one of many survivals of an earlier drama. (See *Introd.*, p. xvi.) Beatrice's words obviously do not refer to the skirmish she has just had with Benedick in the masquerade, to which indirectly the Prince is alluding, but to some earlier encounter, or encounters. In the first part of the sentence she says: "Benedick lent me his heart for a time,

and I—as interest on the loan—gave him mine, so that he then had a double heart." In the second part of the speech Beatrice seems to refer to another episode; *once before* can only mean what it says, *i.e.* on an occasion previous to the one I have just mentioned. Furness explains; "The usury here is that, while the loan lasted, Beatrice gave her own heart by way of interest: 'marry,' she repeats (for I think there should be a full stop after 'single one'), 'Benedick's heart that I thought was mine, Benedick reclaimed by unfair means.'" By this interpretation Beatrice's words are neatly shifted so that the two parts of her sentence are brought together and made to refer to one and the same happening. But Furness's *reclaimed* is put out of count by *once before*. Must we then conclude that Beatrice here tells the prince of two separate occasions on which Benedick has played her false. This, to me, is incredible. In the first place, Beatrice was too clear-sighted ever to have been twice deceived, and too proud a lady—supposing such a thing could have happened—to proclaim to the world her ill-success in love. Moreover, there is nothing earlier to point to nearer relations between the two, except i. i. 68-70, "he wears his faith . . . ; it ever changes," etc., and Beatrice's evident preoccupation with the idea of Benedick. This, taken in conjunction with the passage of the text, might perhaps be enough, were it not that everything later in the play contradicts the notion. The humour of the prince's suggestion to make a match between the "two bears," surely lies in its unexpectedness: "O Lord, my lord . . . etc." Benedick could not have said "Is't

him use for it, a double heart for his single one:
marry, once before he won it of me with false dice,
therefore your grace may well say I have lost it.

D. Pedro. You have put him down, lady, you have put
him down. 265

Beat. So I would not he should do me, my lord, lest I
should prove the mother of fools. I have brought
Count Claudio, whom you sent me to seek.

D. Pedro. Why, how now, count! wherefore are you sad?

Claud. Not sad, my lord. 270

D. Pedro. How then? sick?

Claud. Neither, my lord.

Beat. The count is neither sad, nor sick, nor merry, nor
well; but civil count, civil as an orange, and some-
thing of that jealous complexion. 275

261. *his*] Q; a F. 274. *civil count*,] punctuated as in Q and Ff. Theobald
and many edd. put comma after civil; *civil, count*,—Dyce; *civil, Count*; Capell.
275. *of that jealous*] Q; *of a jealous* Ff; *of as jealous a* Collier MS.

possible" (II. iii. 99) if he had previously
jilted her; and Beatrice must have re-
called this earlier relationship in the
scene when she also is tricked. So the
puzzle remains. It is, however, a mis-
take to read too much into these words.
Whether the passage contains a refer-
ence to some actual occurrence, or
whether it is merely one of Beatrice's
reckless improvisations, it is clear that
she is speaking as gaily as usual, and
with not a trace of gravity or rancour.
If Marshall's suggestion that there is
here a reference to some game like Phil-
ippine could be confirmed we should
have then the most satisfactory solution,
and we could rest assured that here, as
throughout this scene, Beatrice speaks
"all mirth and no matter."

261. For *use* = *interest*, see *Sonnet*
cxxxiv. 10, and *Sonnet* vi. 5-6:—

"That *use* is not forbidden usury

Which happies those that pay the
willing loan."

262. *false dice*] dice loaded so as to
throw certain numbers; they were of
many kinds. See *A Manifest Detection*
of Dice-play, 1532, given by J. D.
Wilson in *Life in Shakespeare's Eng-
land*, p. 117: "Then have in a readi-
ness . . . your fine cheats of all sorts;
. . . a bale of barred cinque-deuces and
flat cinque-deuces, a bale of barred six-
aces and flat six-aces, a bale of barred

cater-treys and flat cater-treys, the ad-
vantage whereof is all on the one side
and consisteth in the forging." These
are by no means all: . . . "light
grairers there be, demies, contraries,
and of all sorts, forged clean against
the apparent vantage, which have
special and sundry uses."

274. *civil*] serious, grave; with a pun
on *Seville*. According to Dyce, "a
'civil (not a *Seville*) orange' was the
usual orthography of the time." See
The Lord Cromwell in *Shakes. Apoc.*
(Tucker Brooke), p. 179:—

"They that are rich in Spaine spare
bellie foode,
To deck their backes with an
Italian hoode,
And silkes of *Ciwill*."

There is a play on words, similar to
that of the text, in Rowley's *All's Lost*
by Lust, I. iii. 37-40 (*Belles Lettres*,
p. 161):—

"You know shee
Has cryde orenge the most of her
time here in *Ciwill*;
Now a fine orenge for her crest,
with *Ciwillity*
Written round about it, would
speake wondrous well."

275. *jealous complexion*] Yellow was
the accepted token or symbol of
jealousy, envy and suspicion, probably
because of the melancholy associations

D. Pedro. I' faith, lady, I think your blazon to be true;
though, I'll be sworn, if he be so, his conceit is false.
Here, Claudio, I have wooed in thy name, and fair
Hero is won: I have broke with her father, and his
good will obtained: name the day of the marriage, 280
and God give thee joy!

Leon. Count, take of me my daughter, and with her my
fortunes: his grace hath made the match, and all
grace say Amen to it.

Beat. Speak, count, 'tis your cue. 285

Claud. Silence is the perfectest herald of joy: I were but
little happy, if I could say how much. Lady, as you
are mine, I am yours: I give away myself for you
and dote upon the exchange.

Beat. Speak, cousin; or, if you cannot, stop his mouth 290
with a kiss, and let him not speak neither.

D. Pedro. In faith, lady, you have a merry heart.

Beat. Yea, my lord; I thank it, poor fool, it keeps on the
windy side of care. My cousin tells him in his ear
that he is in her heart. 295

Claud. And so she doth, cousin.

Beat. Good Lord, for alliance! Thus goes every one to,

285. *cue*] *Qu* Q, Ff. 286. *herald*] *Herault* Q, Ff. 1, 2; *Herauld* F 3; *Herald*
F 4. 287. *much*.] *Rowe*; *much* ? Q, F. 295. *her heart*] Q; *my heart* Ff.

attaching to the disease of jaundice. See Greene's *Quippe for an Upstart Courtier* (*Works*, ed. Grosart, xi. 215): "Amongst the rest was a yellow daffodil, a flowre fit for gelous Dottrels, who through the bewty of their honest wives grow suspicious"; Sampson's *The Vow-breaker*, II. ii. 60 (ed. H. Wallrath, p. 29):—

"*Anne.* Who ist would speake with me?

Ursula. One that may be jealous though he wears no yellow;" Burton's *Anatomy of Melancholy*, Part III. § 3, mem. 1. sub. 2 (Bohn, 1904, iii. 310): "till at length he began to suspect, and turned a little yellow, as well he might"; and Davenport's *The City-Night-Cap*, I. iii., where Philipppo, reproached by Lorenzo for having sup- planted him in Abstemias's affections, exclaims: "Thou yellow fool!" (Bullen's *Old Plays*, New Series, iii. 109).

276. *blazon*] description; from the

technical sense, the heraldic description or setting forth of armorial bearings. For similar use of the word see *Sonnet* cvi. l. 5: "The blazon of sweet beauty's best," and *Twelfth Night*, I. v. 312. The word also signifies the bearings themselves, as in *The Merry Wives of Windsor*, v. v. 68.

286-289. *Silence is the . . . &c.*] A rather stiff and halting salutation, but the position is not an easy one.

294. *the windy side*] i.e. the windward side and thus having the advantage of care, in a position "to take the wind out of care's sails."

297. *Good Lord, for alliance*] Either, as Capell suggests, "a sprightly answer to Claudio, who in his new flow of spirits, calls her 'cousin'; its meaning—'Good lord, here have I got a new cousin'!" or, as Steevens understands, "a wish for the speaker's alliance with a husband" (ironical, of course). From what follows this seems the more likely explanation, but (i) it would be unlike

the world but I, and I am sunburned: I may sit in a corner and cry heigh-ho for a husband!

Beatrice to let Claudio's words pass unnoticed; (ii) W. A. Wright objects to it on the ground that "'alliance' does not express the relation of husband and wife to each other, so much as the relation into which they are brought by marriage with the members of their respective families." In *Romeo and Juliet*, II. iii. 91:—

"For this alliance may so happy prove
To turn your household's rancour
to pure love."

the Friar is thinking of the *alliance* between the households which the marriage will effect, rather than of the marriage itself. Cf. also *Appius and Virginia*, II. iii. (Hazlitt's *Webster*, III. 162), where Appius says to Sicilius, after proposing to the young man a marriage with one of his own house:—

"If I wish'd you
Of my alliance, graft into my blood,
Condemn you me for that?"

It is better, therefore, to see in this exclamation a laughing and characteristic thrust at the Count, which leads to an equally characteristic turn of thought in the ironical self-pity of the next sentence.

297, 298. goes . . . to the world] *i.e.* enters the married state. Cf. *All's Well that Ends Well*, I. iii. 20: "If I may have your ladyship's good will to go to the world"; and *As You Like It*, V. iii. 1-5:—

"Touch. To-morrow is the joyful day, Audrey; to-morrow will we be married.

Aud. I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world."

298. sunburned] and therefore unattractive. The Elizabethan ladies set great store by a fair and delicate skin. Cf. *Troilus and Cressida*, I. iii. 282:—

"The Grecian dames are sunburnt,
and not worth
The splinter of a lance";

and *The White Devil*, V. I., where Zanche, the Moorish maid, hoping to win marriage by a gift of stolen money, refers to the famous text in *Jeremiah* XIII. 23:—

"It is a dowry,
Methinks, should make that sun-
burnt proverb false,
And wash the *Aethiop* white."

(Hazlitt's *Webster*, II. 122-123). For another reference to the ill effects of the sun see the *Song of Solomon* I. 6: "Look not upon me, because I am black, because the sun hath looked upon me." This meaning attaching to the idea of sunburn seems obvious, and it affords a reasonable explanation of Beatrice's words. Some commentators connect with the oft-quoted saying: "Out of God's blessing into the warm sun," but the implied disparagement of the sun's effects is surely not here concerned with a scorched complexion. For examples of the use of this proverb see *King Lear*, II. II. 167-169; *The Proverbs*, etc., of John Heywood (Spenser Soc., p. 55):—

"In your runnyng from him to me
ye runne

Out of God's blessing into the
warre sunne";

and Swift's *Polite Conversation*, p. 257 (*Works*, ed. Scott, xi.): "Lord Sparbish. They say Marriages are made in Heaven; but I doubt, when she was married, she had no friend there. Neverout. Well, she's got out of God's blessing into the warm sun." These, and many other instances, seem to show that there can be no connection between the proverb and the lament uttered by the spouse of Solomon and by Beatrice. R. W. Bond's explanation of the former is worth noting (*Athenaeum*, 15 Aug., 1903). He believes that "the opposition lay between those who duly entered the cathedral for service and those who sat on the ale-bench outside" (quoted by Stucky Lean, *Collectanea*, II., part II. 706).

299. heigh-ho for a husband] Malone pointed out that this is the title of an old ballad in the Pepys Collection, IV. 8: "*Heyho, for a Husband, or, the willing Maids wants made known*"; and Wright notes another allusion to it in Burton's *Anatomy of Melancholy* (ed. 1651, p. 565), Part III. § 2. mem. 6, sub. 3: "*Has-ho for an husband*, cries she, a bad husband, nay the worst that ever was is better then none."

D. Pedro. Lady Beatrice, I will get you one. 300

Beat. I would rather have one of your father's getting.
Hath your grace ne'er a brother like you? Your
father got excellent husbands, if a maid could come
by them.

D. Pedro. Will you have me, lady? 305

Beat. No, my lord, unless I might have another for work-
ing days: your grace is too costly to wear every day.
But, I beseech your grace, pardon me; I was born
to speak all mirth and no matter.

D. Pedro. Your silence most offends me, and to be merry 310
best becomes you; for, out a question, you were
born in a merry hour.

Beat. No, sure, my lord, my mother cried; but then there
was a star danced, and under that was I born.
Cousins, God give you joy! 315

Leon. Niece, will you look to those things I told you of?

Beat. I cry you mercy, uncle. By your grace's pardon.

[*Exit.*]

D. Pedro. By my troth, a pleasant-spirited lady.

Leon. There's little of the melancholy element in her, my
lord: she is never sad but when she sleeps, and not 320
ever sad then; for I have heard my daughter say,
she hath often dreamed of unhappiness and waked
herself with laughing.

301. *I would*] *I had* Capell. 311. *out a*] Q; *out of* F. 314. *was I*
I was Ff 3, 4. 321. *ever*] *even* Anon. conj. in Cambridge edition. 322. *of*
unhappiness] Q, Ff; *of an happiness* Theobald; *of an unhappiness* Warburton,
Johnson.

309. *no matter*] nothing sensible. Cf.
As You Like It, II. i. 68:—

"I love to cope him in these sullen
fits

For then he's full of *matter*."

314. *star danced*] Beatrice accounts
for her disposition, even as Conrade
(I. iii. 9, 10 *ante*) and Benedick (V. ii. 38
post) account for theirs, by half-mock-
ing reference to the influence of the
heavenly bodies. Beatrice's words re-
call the old belief that the sun danced
on Easter Day.

317. *I . . . mercy . . . By . . . pardon*]
Beatrice apologizes first to her uncle
for forgetfulness, then to the Prince
for withdrawing from his presence.

319. *the melancholy element*] A refer-
ence to the old physiology, according

to which the temperament of a man
depended upon the proportion in which
the four humours were mixed in his
composition: the humours in their turn
depended upon the four elements—earth,
air, fire and water. *Melancholy*, like
the earth, was dry and cold, and was
engendered by the black bile. In the
most perfectly balanced characters there
was a due admixture of all four ele-
ments. See *Julius Caesar*, V. v. 73-75.
References in literature, from Chaucer
onwards, are common.

322. *unhappiness*] Theobald's 'substi-
tution of "an happiness" makes the
remark pointless. Leonato means that
Beatrice is proof against melancholy
in her waking moments and if per-
chance she is visited by sad dreams

D. Pedro. She cannot endure to hear tell of a husband.

Leon. O, by no means: she mocks all her wooers out of 325
suit.

D. Pedro. She were an excellent wife for Benedick.

Leon. O Lord, my lord, if they were but a week married,
they would talk themselves mad.

D. Pedro. County Claudio, when mean you to go to 330
church?

Claud. To-morrow, my lord: time goes on crutches till
love have all his rites.

Leon. Not till Monday, my dear son, which is hence a just
seven-night; and a time too brief, too, to have all 335
things answer my mind.

D. Pedro. Come, you shake the head at so long a breath-
ing; but, I warrant thee, Claudio, the time shall not
go dully by us. I will in the interim undertake one
of Hercules' labours, which is, to bring Signior 340
Benedick and the Lady Beatrice into a mountain of
affection th' one with th' other. I would fain have
it a match, and I doubt not but to fashion it, if you
three will but minister such assistance as I shall give
you direction. 345

Leon. My lord, I am for you, though it cost me ten nights'
watchings.

Claud. And I, my lord.

330. County] Q (*Countie*); Counte F. 334. Leon] *Leonata* F. 336.
my mind] *my* omitted in Ff. 340. Hercules'] Capell; *Hercules* Q, Ff; *Her-*
cules's Rowe. 342. th' . . . th'] Q, Ff; *the* . . . *the* Rowe.

when asleep they have not power to
affect her gay spirits; she wakes her-
self "with laughing."

325, 326. *out of suit*] out of love;
with a pun on the double meaning of
the word as a *love suit* and a *legal*
suit.

334, 335. *a just seven-night*] exactly
a week. For *just* cf. *The Merchant of*
Venice, iv. i. 326:—

"nor cut thou less nor more
But *just* a pound of flesh; if thou
cut'st more

Or less than a *just* pound," etc.

This speech helps us to date all the
scenes in the play. See time-scheme,
Introd., pp. xxvi, xxvii.

337-338. *breathing*] pause, delay.
Cf. *Lucrece*, 1720, and Rowley, *All's*

Lost by Lust, i. iii. (*Belles Lettres*
Series, pp. 165-166):—

"*Mar.* O sir, you speake

Of swift divorce.

Ant. Rellish to joy, a *breathing*
From our pleasures."

347. *watchings*] "lying awake"
(Wright), doing without sleep; the
word does not imply being on the watch.
Cf. *Romeo and Juliet*, iv. iv. 8; *Mac-*
beth, v. i. 12; *Cymbeline*, ii. iv. 68,
and *Appius and Virginia*, v. ii. (Hazlitt's
Webster, iii. 215):—

"Want of sleep
Will do it better than all these,
my lord.

I would not have you wake for
others' ruin,
Lest you run mad with *watching*."

D. Pedro. And you too, gentle Hero?

Hero. I will do any modest office, my lord, to help my 350
cousin to a good husband.

D. Pedro. And Benedick is not the unhopefullest husband
that I know. Thus far can I praise him: he is of
a noble strain, of approved valour, and confirmed
honesty. I will teach you how to humour your 355
cousin, that she shall fall in love with Benedick; and
I, with your two helps, will so practise on Benedick
that, in despite of his quick wit and his queasy
stomach, he shall fall in love with Beatrice. If we
can do this, Cupid is no longer an archer: his glory 360
shall be ours, for we are the only love-gods. Go in
with me, and I will tell you my drift.

[*Exeunt.*

SCENE II.—*The same.*

Enter DON JOHN and BORACHIO.

D. John. It is so; the Count Claudio shall marry the
daughter of Leonato.

Bora. Yea, my lord; but I can cross it.

349. *you too,*] Q (omits comma); *you to F.* 355. *honesty.*] Ff 2-4; *honesty*,
Q, F. 358. *in*] omitted Ff 3, 4.

SCENE II.

SCENE II.] Capell. *The same*] Cambridge edd.; *Scene changes.* Pope;
Scene changes to another Apartment in Leonato's House. Theobald and later
edd. (substantially). *Enter Don John*] *Enter John* Q, Ff. 2. *Leonato.*] *Leonato*, Q, F; *Leonato*; F 4; *Leonato*? Staunton.

354. *strain*] not probably = "stock" here, as e.g. in *Julius Caesar*, v. i. 59, "O, if thou wert the noblest of thy *strain*," but "disposition," "quality," as in *The Merry Wives of Windsor*, III. iii. 197: "Hang him, dishonest rascal! I would all of the same *strain* were in the same distress."

357. *practise on*] craftily work upon. The expression also means "plot against," as in *Antony and Cleopatra*, II. ii. 38:—

"yet, if you three
Did *practise on* my state, your being
in Egypt
Might be my question."

358, 359. *queasy stomach*] *queasy* =

over-fastidious, easily disgusted. So in Gosson's *School of Abuse*, p. 38 (Shakes. Soc. Papers, 1841): "I am neither so fonde a phisition, nor so bad a cooke, but I can allow my patient a cuppe of wine to meales, . . . if his *stomack be queasie*." In the text, of course, *stomach* is used figuratively and connects with the common meanings of the word such as inclination, disposition, pride. See *Antony and Cleopatra*, II. ii. 54; *The White Devil*, II. i. (Hazlitt's *Webster*, II. 41):—

"'Twere best to let her have her
humour;
Some half day's journey will bring
down her *stomach*," etc.

54 MUCH ADO ABOUT NOTHING [ACT II.

D. *John*. Any bar, any cross, any impediment will be
medicinal to me: I am sick in displeasure to him, 5
and whatsoever comes athwart his affection ranges
evenly with mine. How canst thou cross this
marriage?

Bora. Not honestly, my lord; but so covertly that no dis-
honesty shall appear in me. 10

D. *John*. Show me briefly how.

Bora. I think I told your lordship, a year since, how
much I am in the favour of Margaret, the waiting-
gentlewoman to Hero.

D. *John*. I remember. 15

Bora. I can, at any unseasonable instant of the night,
appoint her to look out at her lady's chamber-window.

D. *John*. What life is in that, to be the death of this
marriage?

Bora. The poison of that lies in you to temper. Go you 20
to the prince your brother; spare not to tell him that
he hath wronged his honour in marrying the re-
nowned Claudio—whose estimation do you mightily
hold up—to a contaminated stale, such a one as
Hero. 25

SCENE II.

5. *medicinal*] medicinal, healing, as
in *Cymbeline*, III. ii. 33-34:—

"Some griefs are *med'cinable*; that
is one of them,

For it doth physic love";

and Bacon, *The Advancement of Learning*, Book II. x. § 9: "In preparation
of medicines I do find strange . . .
that no man hath sought to make an
imitation by art of natural baths and
medicinal fountains." See Abbott,
Shakes. Gram., § 3, for this active use
of adjectives in *-ble*, etc.

6. *affection*] inclination, wish. Cf.
Love's Labour's Lost, v. i. 93: "Six, it
is the king's most sweet pleasure and
affection to congratulate the princess,"
etc.

18. *What life . . . that*] W. A.
Wright cites *Twelfth Night*, I. iii.
117:—

"Tut, *there's life in't* man."

20. *lies in*] rests with.
to temper] to mix, compound, as
in *Romeo and Juliet*, III. v. 98, and
Cymbeline, v. v. 250:—

"The queen, sir, very oft importuned
me

To temper poisons for her."

23. *estimation*] worth, or repute.
Both senses are used; the latter is here
perhaps indicated by "renowned" and
the contrast with "contaminated stale."

24. *contaminated stale*] degraded
wanton. The *New Eng. Dict.* quotes
text as illustrating one of the meanings
derived from *stale* = decoy bird, in
which sense the word is most frequently
used. For other instances of this
secondary meaning see John Forde,
Honor Triumphant (Shakes. Soc., p. 22,
l. 30): "Was not Helen of Greece
made a Trojan *stale*—a scorn to
posterities—whose verie name is
ominous to cuckolds?"; and *Appius and
Virginia*, III. i. (Hazlitt's *Webster*, III.
168):—

"Daily and hourly

He tempts this blushing virgin with

large promises,

With melting words, and presents

of high rate,

To be the *stale* to his unchaste de-

sire";

and IV. i. 62 *post*: "a common *stale*."

D. John. What proof shall I make of that?

Bora. Proof enough to misuse the prince, to vex Claudio, to undo Hero, and kill Leonato. Look you for any other issue?

D. John. Only to despite them, I will endeavour anything. 30

Bora. Go, then; find me a meet hour to draw Don Pedro and the Count Claudio alone: tell them that you know that Hero loves me; intend a kind of zeal both to the prince and Claudio, as,—in love of your brother's honour, who hath made this match, and his friend's reputation, who is thus like to be cozened with the semblance of a maid—that you have discovered thus. They will scarcely believe this without trial: offer them instances, which shall bear no less likelihood than to see me at her chamber-window; hear me call Margaret Hero, hear Margaret term me 35 40

32. *Don Pedro*] Q (*don*); on *Pedro* Ff. 35-38. *as,—in . . . match, . . . a maid*—] Dyce, Capell (substantially *as— . . . match*;) ; *as in . . . match*; . . . (*who is . . . a maid*.) Theobald; (*as in . . . match*) . . . *maid*, Q, F. 35. *in love*] Q; *in a love* Ff. 39. *scarcely*] *hardly* Rowe.

26. *What proof . . . that?*] What proof or evidence shall I offer?

27, 28. *misuse . . . vex . . . undo . . . kill*] The right gradation; Borachio realizes upon whom the heaviest effects of his slander will fall, though *vex* used to bear a stronger meaning than is attached to it now, and signified distress, grieve. Cf. *King Lear*, v. iii. 313: "*Vex* not his ghost: O let him pass." On *misuse*, see II. i. 222 *ante*.

30. *despite*] The only instance in which Shakespeare uses this word as a verb. Cf. *The Rare Triumphs of Love and Fortune*, i. (Hazlitt's *Dodsley*, vi. 150):—

"What lives or draweth breath, but I can pleasure or *despite*?"

32. *draw Don Pedro*] Another instance of a better reading preserved by the Q.

34. *intend*] profess, pretend, as in *Richard III.*, III. vii. 45:—

"The mayor is here at hand: *intend* some fear:

Be not you spoke with, but by mighty suit."

35-48. *as, in love . . . etc.*] W. A. Wright, adopting Capell's punctuation, says that *as* means here "as for

example." From the rest of the speech it seems that the word serves to introduce a general outline of the plot against Hero, not a suggestion for one possible method of deceiving the prince and Claudio.

37. *cozened*] cheated, deceived, as in *The Winter's Tale*, IV. iv. 254: "I was *cozened* by the way and lost all my money."

38. *semblance*] outward appearance. Cf. IV. i. 30 and V. i. 245 *post*, and *King Lear*, V. iii. 187: "To assume a *semblance* that very dogs disdain'd."

40. *instances*] proofs, as in *2 Henry IV.*, III. i. 103:—

"To comfort you the more, I have received

A certain *instance* that Glendower is dead."

42, 43. *term me Claudio*] Borachio evidently means to persuade Margaret to dress up in Hero's clothes and, thus disguised as her mistress, to act with him a love-scene in which the servants shall pretend to be their "betters," a game well calculated to appeal to the mad-cap Margaret. Claudio is to be placed where he can witness this encounter between his betrothed and

Claudio, and bring them to see this the very night before the intended wedding; for in the meantime I will so fashion the matter that Hero shall be absent, and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be called assurance, and all the preparation overthrown. 45

D. John. Grow this to what adverse issue it can, I will put it in practice. Be cunning in the working this, and thy fee is a thousand ducats. 50

Bora. Be you constant in the accusation and my cunning shall not shame me.

D. John. I will presently go learn their day of marriage. [Exeunt.]

SCENE III.—*Leonato's orchard.*

Enter BENEDICK.

Bene. Boy!

Enter BOY.

Boy. Signior?

Bene. In my chamber-window lies a book: bring it hither to me in the orchard.

Boy. I am here already, sir. 5

43. *Claudio*] *Borachio* Theobald and many editors. 45. *so*] omit Ff 3, 4. 46. *truth*] Q; *truths* F; *proofs* Collier MS. 46. *Hero's*] Rowe; *Heroes* Q, F; *her* Capell. 52. *you*] Q; *thou* Ff. 54. *Exeunt*] Rowe; *Exit* Q, Ff.

SCENE III.

SCENE III.] Capell. Act III. Spedding. *Leonato's orchard.*] Theobald; *Leonato's Garden.* Pope. *Enter . . .*] *Enter Benedicke alone* Q, F. 1. *Boy* I] Collier; *Boy*,—Theobald. 2. *Enter Boy*] omitted in Q and Ff.

another man, and his sense of outrage will naturally be increased by the fact that they are making mock of his honourable suit. See *Introd.*, pp. xvii-xix.

47. *disloyalty*] unfaithfulness. For adjectival use of the word in the same sense see III. ii. 91 *post*.

47. *jealousy*] suspicion, fear. Cf. *Twelfth Night*, III. iii. 8. So *jealous* = suspicious often in Shakespeare. Cf. *Marmion, The Antiquary*, i. (Hazlitt's *Dodsley*, xiii. 424):—

"Well, I was ever *jealous*
Of his baseness, and now my fears
are ended."

50. 51. *Be cunning . . . etc.*] Don John again shows himself a not very formidable villain. Not only is the plot conceived by Borachio, a drunkard, but "the working" of it is left in his hands.

50. *the working this*] See Abbott, *Shakes. Gram.*, § 93.

SCENE III.

5. *I . . . already*] In reply Benedick pretends to take the boy's words literally.

Bene. I know that; but I would have thee hence, and here again. [*Exit Boy.*] I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe: I have known when he would have walked ten mile afoot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes. May I be so converted and see with these eyes? I cannot tell; I think not:

7. *Exit . . .*] as Johnson; after *sir* Q, Ff. 11. *love: and*] Capell (semi-colon); *love, and* Q, Ff 2, 3 (*love, & F*); *love! and* F 4. 20. *orthography*] Ff; *orthography* Q; *orthographist* Capell (conj.); *orthographer* Rowe (1). 22. *not:] not?* F 4.

7-36. *I do much wonder . . . etc.*] Before the end of this scene, the whirligig of time sees Benedick himself "the argument of his own scorn."

9. *behaviours*] W. A. Wright: "The plural indicates the details of his behaviour, the various ways in which he shows that he is in love." Compare line 97 of this scene.

11. *argument*] subject, theme, as in *Sonnet lxxvi.* 10:—

"I always write of you,
And you and love are still my
argument."

For a different use of the word see III. i. 96 *post*.

11, 12. *and such . . . Claudio*] With the change in Claudio described by Benedick in his next words we may compare the metamorphosis discovered by Speed in Valentine, after the latter had fallen in love with Silvia (*The Two Gentlemen of Verona*, II. i.).

13, 14. *the drum . . . fife . . . tabor . . . pipe*] Furness quotes Aubrey (iii. 319): "When I was a boy, before the late civil warres, the *tabor* and *pipe* were commonly used, especially Sundays and Holy-dayes. . . . Now it is almost all lost; the *drumme* and trumpet have putte that peaceable musique to silence."

15. *armour*] suit of armour, as in *Antony and Cleopatra*, IV. viii. 27:—

"I'll give thee, friend,

An armour all of gold; it was a king's."

17. *doublet*] the upper part of a man's dress.

20. *orthography*] Rowe, in his second edition, changed this to *orthographer*, and was followed by many succeeding editors. The original reading is supported by the passage, often cited in this connection, from *Love's Labour's Lost*, I. ii. 190: "Assist me, some extemporal god of rhyme, for I am sure I shall turn sonnet." But there is no need to find parallel expressions; Benedick's words are intended as a strong exaggeration and may be taken as such.

20, 21. *his words . . . dishes*] Another sign of Benedick's "queasy stomach." Cf. with this the more violent metaphor in which he likens Beatrice herself to a dish he loves not (II. i. 256 *ante*).

21. *May*] Can, as in *Henry V.*, II. ii. 100:—

"May it be possible, that foreign hire
Could out of thee extract one spark
of evil

That might annoy my finger?"

58 MUCH ADO ABOUT NOTHING [ACT II.

I will not be sworn but love may transform me to
 an oyster; but I'll take my oath on it, till he have
 made an oyster of me, he shall never make me 25
 such a fool. One woman is fair, yet I am well;
 another is wise, yet I am well; another virtuous, yet
 I am well; but till all graces be in one woman, one
 woman shall not come in my grace. Rich she shall
 be, that's certain; wise, or I'll none; virtuous, or I'll 30
 never cheapen her; fair, or I'll never look on her;
 mild, or come not near me; noble, or not I for an
 angel; of good discourse, an excellent musician, and
 her hair shall be of what colour it please God. Ha!
 the prince and Monsieur Love! I will hide me in 35
 the arbour.

*Enter DON PEDRO, LEONATO, CLAUDIO and BALTHASAR
 with music.*

D. Pedro. Come, shall we hear this music?

Claud. Yea, my good lord. How still the evening is,
 As hush'd on purpose to grace harmony!

D. Pedro. See you where Benedick hath hid himself? 40

24. an oyster] F; and oyster Q. 32. not I for] Q; not for Ff. 36.
 [withdraws Theobald. 37. Enter . . .] Enter Prince, Leonato, Claudio,
 and Iacke Wilson. Ff; Enter prince, Leonato, Claudio, Musicke Q. 40. See
 you . . .] As an aside Capell.

30, 31. *I'll never cheapen her*] I will
 not bid for her. Cf. *Pericles*, iv. vi.
 9: "she would make a puritan of the
 devil, if he should *cheapen* a kiss of
 her."

32, 33. *noble, . . . angel*] The two words,
 separately and in conjunction, proved
 irresistible to Elizabethan writers, who
 referred to them nearly always with a
 quibble. The *noble* was a coin worth
 about 6s. 8d.; the *angel* (so called,
 because it had on one side a figure of
 the archangel Michael, trampling on the
 dragon) was worth about 10s.

34. *her hair . . . colour . . . God*.]
 It spoils the delightful absurdity of this
 climax to suppose that Benedick was
 here aiming at the practice of dying
 the hair, common among women in
 Shakespeare's day. He means that in
 one particular at least he can afford to
 be easily satisfied, since it would be an

altogether "impossible she" who could
 fulfil all his other conditions.

37. *Enter Don Pedro, etc.*] For
 Balthasar, the Folio gives "Iacke
 Wilson," evidently the name of the
 performer who took the part of Bal-
 thasar, though not probably in the
 original performance. Dr. Rimbault,
 in *Who was Jack Wilson?* (Shakes.
 Soc. Papers, 1845, ii. 33) contends
 that he was the John Wilson who
 graduated as Doctor of Music at
 Oxford in 1644 (or 1645) and became
 Professor of Music in 1656. This
 Doctor John Wilson is identified by the
 editors of *The New Shakespeare* with
 "Mr. Wilson the singer," who is
 put forward by Mr. Boas as a separate
 candidate (*Introd.*, p. xxxiii).

38, 39. *How still . . . hush'd . . .
 harmony*] Cf. *The Merchant of Venice*,
 v. i. 54.

Claud. O, very well, my lord: the music ended,
 We'll fit the kid-fox with a pennyworth.
D. Pedro. Come, Balthasar, we'll hear that song again.
Balth. O, good my lord, tax not so bad a voice
 To slander music any more than once. 45
D. Pedro. It is the witness still of excellency
 To put a strange face on his own perfection.
 I pray thee, sing, and let me woo no more.
Balth. Because you talk of wooing, I will sing;
 Since many a wooer doth commence his suit 50
 To her he thinks not worthy; yet he woos;
 Yet will he swear he loves.
D. Pedro. Nay, pray thee, come;
 Or if thou wilt hold longer argument,
 Do it in notes.
Balth. Note this before my notes;
 There's not a note of mine that's worth the noting. 55

42. *kid-fox*] Q. Ff (*fox*); *kid-fox* Warburton. After line 42 Enter Balthasar with musicke] Q. 43, 44. Lines repeated in F.

42. *kid-fox*] Warburton substituted *kid-fox*, seeing here a reference to the game alluded to in *Hamlet*, iv. ii. 32: "Hide fox, and all after." This is probably the same game referred to in *The Gentleman Usher*, v. i. (Chapman's *Plays*, ed. Shepherd, p. 112): "*Pogio*. Come on, my Lord Stinkard, I'll play Fo, Fox, come out of thy hole with you, i' faith. *Medice*. I'll run and hide me from the sight of heaven. *Pogio*. Fox, fox, go out of thy hole; a two-legged fox, a two-legged fox! [*Exit with Pages beating Medice*.]" Herrick (*Poems*, ed. Grosart, ii. 37) twice alludes to a game called "Fox i' th' hole," which is thus explained by the editor: "Boys hopped on one leg and beat one another with gloves or pieces of leather tied at the end of strings," the rest of the boys apparently in pursuit of "the fox" as he emerged from his hiding-place and made for safety. Claudio may have this game in mind as he thinks of the hidden Benedick and the shock (an unexpected pennyworth indeed) in store for him. But the reference is not clear enough to justify any emendation. Professor Case suggests that there may be an allusion to Spenser's *Shepherds*

Calendar, *Eclogue* 5, which tells the story of the Kid, tricked and captured by the wily Fox. Benedick, pleased with his own cunning and himself the dupe of others, certainly combines in himself, in this scene, the two characters of fox and kid.

42. *pennyworth*] bargain; generally, as here, in a bad sense. Cf. *The Winter's Tale*, iv. iv. 648; Lyly, Euphues, *The Anatomy of Wyt* (*Works*, ed. Bond, vol. i. p. 195): "Seeing thou wilt not buye counsell at the firste hande good cheape, thou shalt buye repentaunce at the second hande, at such an unreasonable rate, that thou wilt curse thy hard *pennyworth*, and banne thy hard hearte"; and Middleton's dedication of *Father Hubbard's Tales* to "Sir Christopher Clutchfist, knighted at a very hard *pennyworth*, neither for eating muskmelons, anchovies, or caviare, but for a costlier exploit and a hundred-pound feat of arms" (*Works*, ed. Bullen, vol. viii. p. 51).

54-55. *Note . . . notes . . . mine . . . noting*] A laboured series of puns that naturally arouses the prince's impatience.

D. Pedro. Why these are very crotchets that he speaks ;
 Note, notes, forsooth, and nothing. [Air.]
Bene. Now, divine air ! now is his soul ravished ! Is it
 not strange that sheeps' guts should hale souls out of
 men's bodies ? Well, a horn for my money, when 60
 all's done.

The Song.

Balth. Sigh no more, ladies, sigh no more,
 Men were deceivers ever ;
 One foot in sea, and one on shore,
 To one thing constant never. 65
 Then sigh not so, but let them go,
 And be you blithe and bonny,
 Converting all your sounds of woe
 Into Hey nonny, nonny.
 Sing no more ditties, sing no moe, 70
 Of dumps so dull and heavy ;
 The fraud of men was ever so,
 Since summer first was leavy.
 Then sigh not so, etc.

57. *Note, notes,*] Theobald ; *Note notes* Q, F. 57. *nothing*] Q, Ff ; *noting*
 Theobald and many edd. [Air. Capell ; *Music.* Malone. 58-61. *Now,*
divine . . . done] As an aside Capell. 58. *air ! . . . ravished !*] Capell
(ravish'd) ; air ; . . . ravish't ! Rowe ; *aire, . . . ravisht,* Q, F. 62. *Balth*]
 Capell (*Bal*) Q, Ff omit. 66. *Then sigh . . . go*] as Q, Ff ; two lines Capell
 and most editors. 69. *nonny, nonny*] Capell ; *nony nony* Q, Ff. 70. *moe*]
 Q ; more Ff. 72. *fraud . . . was*] Q ; *fraud . . . were* F ; *frauds . . . were*
 Pope and many edd. 73. *leavy*] Q, Ff x (*leavy*) ; *leafy* Pope.

57. *Note . . . nothing*] " Pun and rhyme passed (1) because the *o* was long in *E.E.*, (2) because *t* and *th* were sometimes interchanged, especially in words of Romance origin" (J. C. Smith).

The Song] Balthasar's song is more suggestive to the audience than to the actors on the stage. Not one of them has, as yet, any notion of the conspiracy against Hero, but we have heard Don John's compact with Borachio and know that "the fraud of men" is soon to give cause for sighing to still another lady. Perhaps it is unnecessary to point out here that this song is one more example of Shakespeare's skill—so often noted—in adapting his incidental lyrics to the atmosphere of the play in which they occur ;

Balthasar does not sound too solemn a note of warning.

71. *dumps*] Dumps was formerly a more dignified word than now, whether used to denote a fit of moody depression, or the air (generally, but not always, melancholy) of a song. Cf., for the first meaning, the famous stanza from the *Ballad of Chevy Chase* (Child's *English and Scottish Popular Ballads*, ed. Sargent and Kirtledge, p. 400) :—

"For Witherington needs must I
 wayle as one in dolefull *dumps*,
 For when his leggs were smitten
 of, he fought vpon his stumpe."
 And for the second, *Lucrece*, stanza 161,
 line 7 :—

"Distress likes *dumps* when time
 is kept with tears."

- D. Pedro.* By my troth, a good song. 75
Balth. And an ill singer, my lord.
D. Pedro. Ha, no, no, faith; thou singest well enough for
a shift.
Bene. An he had been a dog that should have howled
thus, they would have hanged him; and I pray God 80
his bad voice bode no mischief. I had as lief have
heard the night-raven, come what plague could have
come after it.
D. Pedro. Yea, marry; dost thou hear, Balthasar? I pray
thee, get us some excellent music; for to-morrow 85
night we would have it at the Lady Hero's chamber-
window.
Balth. The best I can, my lord.

79, 83. *An he . . . after it.*] *Aside.* Johnson, Capell. 79. *an*] Capell; and
Q, F; if Pope. 79. *been* Ff; *bin* Q. 81. *lief*] *liefe* F; *lieve* Q. 84.
Yea, marry;] to Claudio. Malone.

79. *should have*] Cf. II. i. 236.

82. *night-raven*] An "ominous bird
of yore," whose cry presaged disaster.
It has been identified in turns with the
owl, the night-heron and the bittern,
but the name seems to be used in the
old writers interchangeably with *raven*,
the prefix serving to emphasize the
sinister character of the bird, not to in-
dicate a scientific distinction. Gower
tells the story of the bird which betrayed
the guilty secret of its mistress to Phœ-
bus. The god slew Corinde and then,
in "full great repentaunce," avenged
her death on the tell-tale bird, by chang-
ing its hue from snow white to coal
black.

"And many a man yit him beschrew-
eth,
And clepen him into this day
A Raven, be whom yit men mai
Take evidence, whan he crieth,
That som mishapp it signefieth."

(*Confessio Amantis*, Book III., ll. 810-
814, ed. G. C. Macaulay, p. 248.)
Among many allusions to the *night-
raven* see *The Faerie Queene*, Book II.
xii. 36, l. 5: "The hoars *night-raven*,
trump of dolefull dreere"; *The Returne
from Parnassus*, Part II. v. iv. 2094,
where the students apologize for the
misfortune their presence has brought
upon their fellow-musicians (ed. W. B.

Macray, p. 148): "wee are sory that
it hath beene your ill happe to have had
us in your company, that are nothing
but scritch owles, and *night Rauens*";
Lyly, *Sapho and Phao*, III. iii. 59-60
(*Works*, ed. Bond, II. 397): "the owle
hath not shriekte at the window, or
the *night Rauen* croked, both being
fatall."

85. *some excellent music*] This helps
still further to complicate the plot. If
the musicians were placed under Hero's
window then it would be made suffi-
ciently clear which her window really
was. But Hero slept in another room
on the evening when the conspiracy
was put into practice—though how
Borachio contrived this is unexplained.
Also Margaret (as Furness points out)
could not have used Hero's bedroom,
for it was shared by Beatrice who would
have known had the waiting-maid ap-
peared at it. This whole question of
the actual details of the plot is very
confusing. How could Margaret take
so prominent a part and still remain
ignorant. She knew of the charges
brought against Hero and yet remained
silent. It is hardly satisfactory to say
with Furness that the plot is "defective
only to too curious and too prying eyes
when poring over the printed page, but
perfect from beginning to end when
seen on the stage." See *Intro.*, pp.
xvii-xix.

D. Pedro. Do so: farewell. [*Exit Balthasar.*] Come hither, Leonato. What was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick? 90

Claud. O, ay: stalk on, stalk on; the fowl sits. I did never think that lady would have loved any man.

Leon. No, nor I neither; but most wonderful that she should so dote on Signior Benedick, whom she hath in all outward behaviours seemed ever to abhor. 95

Bene. Is't possible? Sits the wind in that corner?

Leon. By my troth, my lord, I cannot tell what to think of it but that she loves him with an enraged affection: it is past the infinite of thought. 100

D. Pedro. May be she doth but counterfeit.

Claud. Faith, like enough.

89. *Exit Balthasar.*] After my lord (l. 89) Q, F. 93. *O, ay:] O I, Q, F.*
93. *stalk . . . sits*] *Aside* Johnson. 98. *Is't . . . corner ?*] *Aside* Theobald.
100, 101. *of it . . . affection:] of it, . . . affection, Q, F.*

89, 90. *Come hither, Leonato*] Leonato bears the principal part in this scene with spirit and enjoyment. It is well that he was included in the conspiracy; his would be too purely tragic a figure in the church scene had we not seen him earlier, boyish and irresponsible, with the cares of age and some of its decorum forgotten.

93. *stalk on . . . sits*] An allusion to the ancient practice of hunting birds by means of a stalking-horse, under cover of which the fowler warily approached his game. Ray, in his discourse "Of the Art of Fowling," which he added to Willughby's *Ornithology*, ed. MDCLXXVIII, p. 34, gives an account of the *stalking-horse*, which may be "any old jade trained up for that purpose," or "an artificial *stalking-horse* of canvas, either stuff, or hollow, and stretcht upon splints of wood or strong Wires, with his head bending down, as if he grazed, of due shape, stature, and bigness, painted of the colour of a horse (the darker the less apt to be discovered). Let it be fixt in the middle to a staff with a pick of Iron, to stick it in the ground while you shoot." Cf. *As You Like It*, v. iv. III-III: "He uses his folly like a stalking-horse and under the presentation of that he shoots his wit."

97. *behaviours*] plural again as in l. 9 of this scene.

98. *Sits the wind*] So in *Antony and Cleopatra*, III. x. 37, where the expression is again used metaphorically: "though my reason *sits in the wind against me*"; *Hamlet*, I. iii. 56; and *Richard II.*, II. ii. 123.

100. *enraged*] frenzied, violent—used of any emotion, not only of love. Cf. *Venus and Adonis*, v. 29:—

"Being so *enraged*, desire doth lend her force
Courageously to pluck him from his horse."

and 2 *Henry IV.*, I. i. 144:—

"Even so my limbs,
Weaken'd with grief, being now
enraged with grief,
Are twice themselves."

101. *it is . . . thought.*] It is difficult to see why Warburton should find it "impossible to make sense and grammar of this speech." Leonato is speaking in familiar and purposely exaggerated language; he uses the expression *infinite of thought* to mean the "undefined bounds of thought," surely not so improper a use of the word as Warburton believed. Leonato would say here that the love of Beatrice is so great that it cannot be understood by the furthest reaches of man's thought.

Leon. O God ! counterfeit ? There was never counterfeit
of passion came so near the life of passion as she 105
discovers it.

D. Pedro. Why, what effects of passion shows she ?

Claud. Bait the hook well ; this fish will bite.

Leon. What effects, my lord ? She will sit you, you
heard my daughter tell you how. 110

Claud. She did, indeed.

D. Pedro. How, how, I pray you ? You amaze me : I
would have thought her spirit had been invincible
against all assaults of affection.

Leon. I would have sworn it had, my lord ; especially 115
against Benedick.

Bene. I should think this a gull, but that the white-
bearded fellow speaks it : knavery cannot, sure, hide
himself in such reverence.

Claud. He hath ta'en the infection : hold it up. 120

D. Pedro. Hath she made her affection known to
Benedick ?

Leon. No ; and swears she never will : that's her torment.

Claud. 'Tis true, indeed ; so your daughter says : ' Shall
I,' says she, ' that have so oft encountered him with 125
scorn, write to him that I love him ?'

Leon. This says she now when she is beginning to write to
him ; for she'll be up twenty times a night, and there
will she sit in her smock till she have writ a sheet of
paper : my daughter tells us all. 130

Claud. Now you talk of a sheet of paper, I remember a
pretty jest your daughter told us of.

Leon. O, when she had writ it, and was reading it over,
she found Benedick and Beatrice between the sheet ?

Claud. That. 135

108. *Bait . . . bite*] *Aside* Theobald ; *Speaking low* Hanmer. 108. *this*
fish] Q, F ; *the fish* Ff 2-4. 117-119. *I should . . . reverence*] *Aside* Theo-
bald ; *Speaking low* Hanmer. 119. *himself*] *itself* Variorum 1803. 132. *us*
of] Ff ; *of us* Q. 134. *sheet ?*] Capell ; *sheete*. Q, Ff. 135. *That.*] *That*—
Theobald.

106. *discovers*] reveals, discloses, as Cf. *A Midsummer Night's Dream*, III.
often in Shakespeare. See I. ii. 10 ii. 239, and *The Merry Wives of*
supra and line 151 *infra*. *Windsor*, v. v. 109 : " I pray you, come,

109. *sit you*] See on I. iii. *supra*. *hold up the jest no higher.*"

117. *gull*] trick. W. A. Wright 134. *between the sheet*] probably =
quotes from Cotgrave's *French Dict.* : " between the two parts of the folded
" Baze, f. A lye, fib, foist, gull, rapper : sheet," not " in the midst of the
a cosening tricke, or tale." sheet."

120. *hold it up*] keep up the jest. 135. *That*] Yes ; that was it.

Leon. O, she tore the letter into a thousand halfpence;
railed at herself, that she should be so immodest to
write to one that she knew would flout her: 'I
measure him,' says she, 'by my own spirit; for
I should flout him, if he writ to me; yea, though I 140
love him, I should.'

Claud. Then down upon her knees she falls, weeps, sobs,
beats her heart, tears her hair, prays, curses; 'O,
sweet Benedick! God give me patience!'

Leon. She doth indeed; my daughter says so; and the 145
ecstasy hath so much overborne her that my
daughter is sometime afeard she will do a desperate
outrage to herself: it is very true.

D. Pedro. It were good that Benedick knew of it by
some other, if she will not discover it. 150

Claud. To what end? He would but make a sport of it
and torment the poor lady worse.

D. Pedro. An he should, it were an alms to hang him.
She's an excellent sweet lady, and, out of all suspicion,
she is virtuous. 155

Claud. And she is exceeding wise.

D. Pedro. In everything but in loving Benedick.

Leon. O, my lord, wisdom and blood combating in so
tender a body, we have ten proofs to one that blood
hath the victory. I am sorry for her, as I have just 160
cause, being her uncle and her guardian.

D. Pedro. I would she had bestowed this dotage on me:
I would have daffed all other respects and made her

143. *prays, curses*;] pointing of F 4; *praies, curses*, Q (*prays*), F; *prays, cries*, Collier (2); *prays*;—*cries*, R. G. White. 147. *afeard*] *afraid* Rowe.
151. *but make*] Ff; *make but* Q. 153. *An*] Capell; *And* Q, Ff; *If* Pope.
153. *alms*] *alms-deed* Collier (2). 163. *daffed*] Dyce; *daft* Q, F; *dofft* Pope;
dafft Theobald.

136. *halfpence*] "This was before the time of the copper coinage, and halfpence, being the halves of silver pence, were pieces of silver so small that they had to be carried in a half-penny purse" (Wright).

153. *an alms*] a good deed, an act of charity. The phrase is used in much the same way in *The Disobedient Child* (Hazlitt's *Dodsley*, ii. 285):—

"It were *alms*, by my troth, thou wert well beaten,
Because so long thou hast made me tarry."

158. *blood*] See on ii. i. 167 *supra*, for similar use of the word, and cf. also iv. i. 34 *post*.

163. *daffed*] put on one side. *Daff* is a variant of *doff* = do off, take off, put aside. Cf. v. i. 78 *post*; and *Antony and Cleopatra*, iv. iv. 13:—

"He that unbuckles this, till we do please

To daff't for our repose, shall hear a storm."

For the other form of the word, used as a noun, see *Wily Beguiled* (Hazlitt's *Dodsley*, ix. 276):—

half myself. I pray you, tell Benedick of it and hear
what a' will say. 165

Leon. Were it good, think you?

Claud. Hero thinks surely she will die; for she says she
will die if he love her not, and she will die ere she
make her love known, and she will die if he woo her,
rather than she will bate one breath of her accustomed 170
crossness.

D. Pedro. She doth well: if she should make tender of
her love, 'tis very possible he'll scorn it; for the man,
as you know all, hath a contemptible spirit.

Claud. He is a very proper man. 175

D. Pedro. He hath indeed a good outward happiness.

Claud. Before God, and, in my mind, very wise.

D. Pedro. He doth indeed show some sparks that are like
wit

Claud. And I take him to be valiant. 180

D. Pedro. As Hector, I assure you: and in the managing
of quarrels you may say he is wise; for either he
avoids them with great discretion, or undertakes them
with a most Christian-like fear.

Leon. If he do fear God, a' must necessarily keep peace: 185
if he break the peace, he ought to enter into a quarrel
with fear and trembling.

D. Pedro. And so will he do; for the man doth fear God,
howsoever it seems not in him by some large jests he
will make. Well, I am sorry for your niece. Shall 190
we go seek Benedick, and tell him of her love?

Claud. Never tell him, my lord: let her wear it out with
good counsel.

Leon. Nay, that's impossible: she may wear her heart out
first. 195

165. a'] a Q; he F. 174. *contemptible*] *contemptuous* Hanmer. 177.
Before] Q; 'Fore F. 180. *Claud. And . . .*] The Folio, followed by many
editors, gives this speech to Leonato. 182. *may say*] Q; *may see* Ff. 184.
most] omitted in Ff. 185. a'] a Q, F; he Rowe. 185-190. *If he . . .*
will make] Relegated to the margin by Pope and Hanmer. 191. *seek*] Q
(*seek*); see F. 192. *wear*] *wait* Rowe.

"Faith, Lelia has e'en given him the
doff here, his age that ever France had."

And has made her father almost
stark mad." 176. *a good outward happiness*] a
pleasing or handsome appearance.

174. *contemptible*] *contemptuous*.

175. *proper*] fine, handsome. So in
the *Dialogus* prefixed to Cotgrave's
French Dict. by J. Howell: "he is the
179. *wit*] sense. Cf. i. ii. 15 *ante*.
189. *large*] indelicate, free spoken,
as in iv. i. 49, *post*.
193. *counsel*] reflection.

D. Pedro. Well, we will hear further of it by your daughter :
let it cool the while. I love Benedick well, and I
could wish he would modestly examine himself, to
see how much he is unworthy so good a lady.

Leon. My lord, will you walk? dinner is ready. 200

Claud. If he do not dote on her upon this, I will never
trust my expectation.

D. Pedro. Let there be the same net spread for her; and
that must your daughter and her gentlewoman carry.
The sport will be, when they hold one an opinion of 205
another's dotage, and no such matter : that's the scene
that I would see, which will be merely a dumb-show.
Let us send her to call him in to dinner.

[*Exeunt* DON PEDRO, CLAUDIO, and LEONATO.]

Bene. [*Coming forward*] This can be no trick: the con-
ference was sadly borne. They have the truth of 210
this from Hero. They seem to pity the lady: it
seems her affections have their full bent. Love me!
why, it must be requited. I hear how I am censured:
they say I will bear myself proudly, if I perceive the
love come from her; they say too that she will rather 215
die than give any sign of affection. I did never think
to marry: I must not seem proud: happy are they
that hear their detractions and can put them to mend-
ing. They say the lady is fair; 'tis a truth, I can
bear them witness; and virtuous; 'tis so, I cannot 220
reprove it; and wise, but for loving me: by my troth,

199. *unworthy so*] Q; *unworthy to have so* Ff. 201-208. *If he . . . dinner*
As *asides*. Theobald. 204. *gentlewomen*] Q; *gentlewoman* Ff. 205, 206.
one . . . another's] an opinion of one another's Pope. 208. *in to*] Q; *into* Ff.
1-3; to Rowe. 208. *Exeunt . . .*] *Exeunt* F; Q omits. 209. *Coming*
forward] Globe; *advances from the Arbour* Theobald. 212. *their full*] Q;
the full Ff. 221. *reprove*] *disprove* Keightley (conj.).

200. *dinner*] As several commentators
have pointed out we know from line 38
that the time is evening. Halliwell
therefore proposed to read "supper"
here and in lines 208, 236, 246.

204. *carry*] manage, arrange, as in
iv. i. 207 *post*.

206. *no such matter*] there is no such
matter. See i. i. 175, 176 *ante* and v. iv.
82 *post*.

210. *sadly*] seriously. Cf. i. i. 169 *ante*.

213. *how I am censured*] what judg-
ment or opinion is passed upon me.

Censure did not imply adverse criticism.
Cf. Greene's *Philomela* (*Works*, ed.
Grosart, xi. 127): "if without offence I
may crave it, tell me her name, that I
may *censure* of her qualities"; and in his
"Epistle concerning the Excellences of
the English Tongue" (printed with the
Survey of Cornwall, ed. 1713): Richard
Carew appeals to "everie able and
impartial *Censurer*."

221. *reprove*] deny, disprove, as in
2 *Henry VI.*, iii. i. 40:—

"*Reprove* my allegation, if you can."

it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long 225 against marriage: but doth not the appetite alter? a man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No; the world must be peopled. 230 When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day! she's a fair lady: I do spy some marks of love in her.

Enter BEATRICE.

Beat. Against my will I am sent to bid you come in to 235 dinner.

Bene. Fair Beatrice, I thank you for your pains.

Beat. I took no more pains for those thanks than you take pains to thank me; if it had been painful, I would not have come. 240

Bene. You take pleasure then in the message?

Beat. Yea, just so much as you may take upon a knife's point and choke a daw withal. You have no stomach, signior: fare you well. *[Exit.]*

Bene. Ha! 'Against my will I am sent to bid you come 245 in to dinner;' there's a double meaning in that. 'I

224. *chance have*] *chance to have* Rowe. 224. *remnants*] Q, F; *remain(s)* Ff. 2-4, Rowe. 227, 228. *youth . . . age*] *age . . . youth* Collier MS.
242. *knife's*] Pope; *knives* Q, F. 242. *and choke*] *and not choke* Collier MS.
246. *in to*] Q; *into* F.

222. *argument*] proof.

224. *quirks*] quibbles, quips, forms of expression. So in *Othello*, II. i. 63; and Spenser's *View of the Present State of Ireland* (Globe ed., p. 618): "yet will some one or other suttile-headed fellowe amongst them pike some *quirks*, or devise some evasion," etc.

228. *sentences*] saws, maxims.

229. *paper bullets*] Rushton quotes from Swinburne's *Briefe Treatise of Testaments and Last Wills*, 1590: "so hereafter, if the case were to be urged

in verie deede, verie likelie it is to be urged with more violent arguments and sharp syllogismes, then by the unbloodie blowes of bare words, or the *weake weapons of instruments made of paper and parchment*" (*Shakespeare's Testamentary Language*, p. 25).

229, 230. *the career of . . . humour*] the pursuit of his inclination.

243. *withal*] The emphatic form of *with*, at the end of a clause, as in *Macbeth*, II. i. 15, "This diamond he greets your wife *withal*."

took no more pains for those thanks than you took
 pains to thank me:’ that’s as much as to say, Any
 pains that I take for you is as easy as thanks. If I
 do not take pity of her, I am a villain; if I do not 250
 love her, I am a Jew. I will go get her picture. [*Exit.*]

249. *is as] are as* Hanmer.

251. *I am a Jew*]. Cf. *1 Henry IV.*, II. ii. 119-120: “for *I am a Jew*, if I
 II. iv. 198, and *The Merchant of Venice*, serve the Jew any longer.”

ACT III

SCENE I.—*Leonato's orchard.*

Enter HERO, MARGARET, and URSULA.

Hero. Good Margaret, run thee to the parlour;
There shalt thou find my cousin Beatrice
Proposing with the prince and Claudio:
Whisper her ear, and tell her I and Ursley
Walk in the orchard, and our whole discourse 5
Is all of her; say that thou overheard'st us,
And bid her steal into the pleached bower,
Where honeysuckles, ripened by the sun,
Forbid the sun to enter, like favourites,
Made proud by princes, that advance their pride 10

ACT III. SCENE I.] *Leonato's Orchard*] Cambridge edd.; continues in the Orchard. Theobald; continues in the Garden. Pope. Enter . . .] Rowe; Enter *Hero* and two gentlewomen, Margaret, and Ursley Q; Enter . . . Gentle- men . . . Ursula F. 1. to the] Q, Ff; into the Pope and many editors. 4. Ursley] Q; Ursula F. 8. ripened] ripen'd Rowe. 9. like] like to Pope.

ACT III. SCENE I.

1. *run thee*] Abbott (*Shakes. Gram.*, § 212) suggests that the change from *thou* to *thee* after imperatives may be explained by euphonic reasons; the imperatives, "being themselves emphatic, require an unemphatic pronoun," cf. III. iii. 100 and IV. i. 21 *post*: "stand thee."

3. *Proposing*] Talking. Outside this scene *propose* does not in Shakespeare mean converse. The nearest approach to this use of the word occurs in *Othello*, I. i. 25:—

"Wherein the togged consuls can *pro- pose* as masterly as he," but it bears in this passage the more dignified suggestion of expound, discourse. This unusual use of the verb in line 3 makes probable the reading of the Quarto in line 12, where the noun *pro- pose* = conversation.

4. *Whisper her ear*] For omission of preposition see Abbott, *Shakes. Gram.*, § 200, and compare line 12 *infra*:—

"To listen our propose."

7. *pleached bower*] See on I. ii. 8 *ante*.

8. *honeysuckles*] Here identified with the *woodbine* (see line 30), as usual. In *Gerarde's Herball*, 1633, p. 891, no distinction is made between the two plants; and again, p. 1295, the names are used interchangeably: "*Woodbine* or *Honisuckle* climbeth up aloft." In *A Midsummer Night's Dream*, where a distinction seems to be made, "So doth the *woodbine* the sweet *honeysuckle* gentle entwist," Wright says that *wood- bine* = bindweed or convolvulus (IV. i. 45).

9-11. *like favourites . . . braid it*] Furnivall considers these lines "unexpectedly and incongruously" introduced, and suggests that they were inserted after the rebellion of the Queen's

Against that power that bred it: there will she hide
her

To listen our propose. This is thy office;
Bear thee well in it and leave us alone.

Marg. I'll make her come, I warrant you, presently. [Exit. 15

Hero. Now, Ursula, when Beatrice doth come,
As we do trace this alley up and down,
Our talk must only be of Benedick.
When I do name him, let it be thy part
To praise him more than ever man did merit:
My talk to thee must be how Benedick 20
Is sick in love with Beatrice. Of this matter
Is little Cupid's crafty arrow made,
That only wounds by hearsay.

Enter BEATRICE, behind.

Now begin;
For look where Beatrice, like a lapwing, runs
Close by the ground, to hear our conference. 25

Urs. The pleasant'st angling is to see the fish
Cut with her golden oars the silver stream,

12. *our propose*] Q; *our purpose* F; *to our purpose* Ff 2-4. 14. *warrant you*] Q, F; *you omitted* Ff 2-4. 14. *Exit*] Ff 2-4, omitted Q, F. 23-33. *Now begin . . . lay for it*] *Aside.* Capell. *Enter . . .*] after *begin* F; after *conference* Q; *Enter Beatrice running towards the Arbour.* Theobald.

favourite, Essex, in 1601. We can have no evidence about this one way or the other but the comparison is in Shakespeare's usual way.

12. *propose*] See on line 3 *supra*. It should be noted, however, that the word of the Folios—*purpose* (Fr. *propos*) occurs often in the sense of "conversation."

14. *presently*] at once, immediately, as in 1. i. 80 *ante*.

23. *That . . . hearsay*] That wounds by a mere report. For transposition of *only* see III. ii. 7, and compare *Julius Caesar*, v. iv. 12:—

"First Sold. Yield, or thou diest.
Lucil. Only I yield to die."

24. *like a lapwing*] The lapwing's cunning (especially in preserving her nest from intruders) is often alluded to by the old writers. See *Sir Gyles Goosecappe*, 1. i. (Bullen's *Old Plays*, iii. 9): "as fearefull as a Haire, and will lye like a *Lapwing*"; Nashe's

Have with you to Saffron Walden (Works, ed. Grosart, *The Huth Library*, iii. 84): "which he silently over-skippeth, to withdraw men (*lapwing like*) from his nest, as much as might be"; *Webster's Appius and Virginia*, 1. i. (Works, ed. Hazlitt, iii. 1334):—

"Excellent, excellent *lapwing*!
There's other stuff clos'd in that subtle breast.
He sings and beats his wings far from his nest."

The origin of the lapwing is described by Gower in his *Confessio Amantis*, Bk. V. (ed. G. C. Macaulay, p. 111), where the poet, at the conclusion of the tragic story of Tereus and Philomena, tells of the transformation of the former:—

"A *lappewincke* mad he was,
And thus he hoppeth on the gras,
And on his hed ther stant upriht
A crest in tokne he was a kniht;
And yit unto this dai, men seith,
A *lappewincke* hath lore his feith
And is the brid falseste of alle."

And greedily devour the treacherous bait :
 So angle we for Beatrice ; who even now
 Is couched in the woodbine coverture. 30
 Fear you not my part of the dialogue.

Hero. Then go we near her, that her ear lose nothing
 Of the false sweet bait that we lay for it.

[*Approaching the bower.*

No, truly, Ursula, she is too disdainful ;
 I know her spirits are as coy and wild 35
 As haggards of the rock.

Urs. But are you sure
 That Benedick loves Beatrice so entirely ?

Hero. So says the prince and my new-trothed lord.

Urs. And did they bid you tell her of it, madam ?

Hero. They did entreat me to acquaint her of it ; 40
 But I persuaded them, if they loved Benedick,
 To wish him wrestle with affection,
 And never to let Beatrice know of it.

Urs. Why did you so ? Doth not the gentleman
 Deserve as full as fortunate a bed 45
 As ever Beatrice shall couch upon ?

29. *even now*] *e'en now* Pope. 32. *lose*] Ff 2-4 ; *loose* Q, F. 33. *false sweet*] *false-sweet* Walker. 34. [*Approaching . . .*] *They advance to the bower.* Variorum 1778. 34. *she is*] *she's* Pope. 36. *haggards*] Hammer ; *H(h)aggerds* F, Q. 42. *wrestle*] Johnson ; *wrastle* Q, Ff. 45. *as full as*] Q, Ff 1, 2 ; *at full, as* Long. MS. in Cam. ed. ; *as full, as* Ff 3, 4, Rowe and many editors.

36. *haggards*] untrained female hawks, the source of many ungallant comparisons. See poem by Edward, Earl of Oxford (in *Poems* by Raleigh and Wotton, etc., ed. J. Hannah, Aldine Edition, p. 144) :—

"To mark the choice they make, and
 how they change,
 How oft from Phoebus they do
 flee to Pan,
 Unsettled still, like *haggards* wild,
 they range,—
 These gentle birds that fly from
 man to man ;
 Who would not scorn and shake them
 from the fist,
 And let them fly, fair fools, which
 way they list ?"

also Lyly's *Euphues, The Anatomy of Wyt* (Works, ed. Bond, i. 219) : "if she should yeelde at the first assault he woulde thinke hir a light huswife, if she

should reject him scornfully a very *haggard*." The abstract noun, formed from this word, is to be found in the same book (p. 191) : "though the Fawlcen be reclaimed to ye fist she retyreth to hir *haggardness*." For the adjectival use see poem in the *Paradise of dayntie deuises*, "Wantynge his desyre he complayneth" (ed. Brydes, 1810, p. 19) :—

"Hard *hagard* Haukes stope to ye
 lure, wild colts in time ye bridle
 tame," etc.

42. *with affection*] i.e. with love, inclination, or passion.

44-46. *Doth . . . bed . . . upon*] The meaning of the first part of this passage depends upon the punctuation. If a comma (inserted in the second and third folios) is placed after *full*, then that word must be taken as an adjective, qualifying *bed* ; if the comma is omitted

72 MUCH ADO ABOUT NOTHING [ACT III.

Hero. O god of love! I know he doth deserve
 As much as may be yielded to a man;
 But nature never framed a woman's heart
 Of prouder stuff than that of Beatrice: 50
 Disdain and scorn ride sparkling in her eyes,
 Misprising what they look on, and her wit
 Values itself so highly that to her
 All matter else seems weak: she cannot love,
 Nor take no shape nor project of affection, 55
 She is so self-endear'd.

Urs. Sure, I think so;
 And therefore certainly it were not good
 She knew his love, lest she'll make sport at it.
Hero. Why, you speak truth. I never yet saw man,
 How wise, how noble, young, how rarely featured, 60

51. *eyes*] Q, F; *eye* Ff 2-4. 56. *self-endear'd*] *selfe indeared* Q, Ff.
 58. *she'll make*] *sheele make* Q; *she make* Ff.

then *full* is an adverb and the phrase
as full as fortunate = as fully as fortun-
 ate. This seems the better reading.
 In either case the meaning of the whole
 sentence seems to be: Does not
 Benedick deserve as great a match as
 Beatrice is (or will ever be)?

52. *Misprising*] Undervaluing, as in
All's Well that Ends Well, III. ii. 30-
 34:—

"This is not well, rash and unbridled
 boy,
 To fly the favours of so good a
 king;
 To pluck his indignation on thy
 head
 By the *misprising* of a maid too
 virtuous
 For the contempt of empire."

Rushton, in *Shakes. Illustrated by the
 Lex Scripta*, p. 83, quotes Coke: "*Mis-
 prisio* cometh of the word *mes, pris*,
 which properly signifieth neglect or
 contempt; . . . and so *mesprise* is ill
 apprehended or known." This deriva-
 tion makes clear the two senses in
 which the verb *misprise* (and the corre-
 sponding noun) is used by Shakespeare:
 (1) to undervalue, as above; (2) to mis-
 take, as in *A Midsummer Night's Dream*,
 III. ii. 74-76:—

"You spend your passion on a *mis-
 prised* mood;

I am not guilty of Lysander's
 blood;
 Nor is he dead, for aught that I
 can tell";

and (the noun), IV. i. 182 *post*:—

"There is some strange *misprisio* in
 the princes."

The word is used in a more strictly
 legal sense in *Twelfth Night*, I. v. 61,
 where the Clown answers Olivia: "*Mis-
 prisio* in the highest degree."

55. *project*] An unusual use of the
 word which generally means plan or
 design. Here it seems to denote image,
 conception, idea; according to W. A.
 Wright, "something much less definite
 than shape or form with which it is
 contrasted." Cf. *2 Henry IV.*, I. iii.
 28-30:—

"Eating the air on promise of supply,
 Flattering himself in *project* of a
 power

Much smaller than the smallest of
 his thoughts."

The *New Eng. Dict.* cites also a passage
 from De Foe, *Acc. Scot.* 152: "A great
 deal of *project* and fancy may be em-
 ployed to find out the ancient shape of
 the Church." For a free use of the
 verb see *Antony and Cleopatra*, V. ii.
 121:—

"I cannot *project* mine own cause so
 well
 To make it clear."

But she would spell him backward : if fair-faced,
She would swear the gentleman should be her sister ;
If black, why, nature, drawing of an antique,
Made a foul blot ; if tall, a lance ill-headed ;

61. *fair-faced*] *faire faced* Q, F (*fac'd* F). 62. *She would*] Q, Ff; *She'd* Pope. 63. *antique*] Q; *anticke* F; *antick* Ff 3, 4.

61. *spell him backward*] as witches do their prayers. De Foe, in his *System of Magic*, records a conversation between himself and a credulous countryman :—

"C. . . . the magnificent Oundle can make him come, . . . if he does but draw a circle and turn round five times in it, the Devil can't help appearing, no more than if we said the Lord's prayer backward.

A. Why, will he come if we say our prayers backward?

C. Ay certainly master; . . . I have heard of an old woman at Daventry used to raise the Devil that way very often."

(*Novels and Miscellaneous Works* in 15 vols., 1840, vol. xii., p. 225.)

The practice is frequently alluded to. See also Greene's *Quippe for an Upstart Courtier* (*Works*, ed. Grosart, vol. xi. p. 259): "How can he be honest, whose Mother I gesse was a witch, for I heard them say, that witches say their praiers backward, and so doth the Ropemaker yearne his living by going backward"

In any encounter with the devil it is apparently necessary to turn his own methods against him. Scott, in his introduction to *Young Benjie* (*Border Minstrelsy*, ed. Henderson, vol. iii. p. 11) tells the story of a corpse, which, suddenly reanimated by the powers of darkness, sat up in bed, "frowning and grinning frightfully." At last a priest entered the cottage; he "put his little finger in his mouth, and said the pater-noster backwards; when the horrid look of the corpse relaxed, it fell down on the bed, and behaved itself as a dead man ought to do."

61-67. *if fair-faced* . . . *If black*, etc.] Steevens quotes two passages from Lyly's *Euphuus* (ed. Arber, p. 115) and W. A. Wright a third from the same source (p. 109), all containing a similar series of wayward exaggerations. In Davenport's *A New Tricke to Cheat the*

Divell, i. ii., an exactly opposite process is described. Slightall sets forth his method of dealing with the imperfections of women :—

"To her whose skin was blacke as Ebone was,
I have said ere now, Oh, 'tis a nut-browne lasse;
Or if she lookt a squint, As I am true
So Venus looked; if she be bleake of hew,
Pale, for the World, like Pallas; be she growne,
By Jove, Minerva up and downe;
If she be tall, then for her height commend her;
If she be leane, like envy, terme her slender."

(Bullen's *Old English Plays*, New Series, iii. 203.)

63, 64. *drawing* . . . *foul blot*;] According to Steevens, Hero "only alludes to a drop of ink that may casually fall out of a pen and spoil a grotesque drawing." Perhaps; or she may mean that the whole drawing produced by nature was just an ugly smudge or blot.

63. *antique*] (spelled variously) is used loosely to signify grotesque figure, buffoon, any strange appearance. See *The Rape of Lucrece*, 459 :—

"Winking there appears

Quick shifting antics, ugly in her eyes";

also *The Faerie Queene*, iii. xi. li :—

"But with pure gold it all was overlaid,

Wrought with wild antics, which their follies playd

In the rich metall as they living were";

and Bacon's *Advancement of Learning*, i. iii. § 8: "I refer them also to that which Plato said of his master Socrates, whom he compared to the gallipots of apothecaries, which on the outside had apes and owls and *antiques*," etc. Cf. also *Henry V.*, iii. ii. 32, where *antics* = buffoons; and *Love's Labour's Lost*,

If low, an agate very vildly cut ; 65
 If speaking, why, a vane blown with all winds ;
 If silent, why, a block moved with none.
 So turns she every man the wrong side out,
 And never gives to truth and virtue that
 Which simpleness and merit purchaseth. 70

Urs. Sure, sure, such carping is not commendable.

Hero. No, not to be so odd and from all fashions
 As Beatrice is, cannot be commendable:
 But who dare tell her so? If I should speak,
 She would mock me into air: O, she would laugh me 75
 Out of myself, press me to death with wit.

65. *agate*] Malone's spelling; *agot* Q, Ff; *agat* Rowe; *aglet* Theobald.
 65. *vildly*] Q; *vilely* Pope. 72. *not*] Q, Ff; *for* Rowe; *nor* Capell. 75.
She would] *She'd* Pope.

v. i. 119: "some delightful ostentation, or show, or pageant, or *antique*, or firework." For the adjectival use of the word see *Sejanus* (Cunningham's Gifford's *Jonson*, iii. 99):—

"Still canst thou sleep,
 Patient, while vice doth make an
antick face."

For the adverb, see v. i. 96 *post*.

65. *agate*] Used metaphorically for a very diminutive person, in allusion to the small figures cut in agate for rings, seals, etc. See *Romeo and Juliet*, i. iv. 55, and *Henry IV.*, i. ii. 19.

70. *simpleness*] Here, as usual in Shakespeare, *simpleness* (from Latin *simplex*; simple + ness, an English suffix) = integrity, plainness or single-mindedness. So in *A Midsummer Night's Dream*, v. i. 83:—

"For never anything can be amiss,
 When *simpleness* and duty tender
 it."

The only passage where *simpleness* = folly occurs in *Romeo and Juliet*, iii. iii. 77, where, upon Romeo's refusal to hide, the Friar exclaims: "God's will, what *simpleness* is this!" This secondary meaning of folly, ignorance or silliness is usually denoted by the word *simplicity* (from Latin *simplicitas*, through French *simplicité*). See *Love's Labour's Lost*, iv. ii. 22-23: "Twice-sod *simplicity*, *bis coctus*! O thou monster ignorance, how deformed dost thou look!" and *Sonnet* lvi. 11: "And simple truth miscall'd *simpli-city*."

70. *purchaseth*] For the use—a very common one—of a singular verb after two nouns as subject, see Abbott, *Shakes. Gram.*, § 336. It is possible that this is an example of the plural verb in *eth*, a not uncommon use. See preface to *Antony and Cleopatra* (Arden Shakespeare, ed. 3) and note on iv. i. 163 *post*.

72, 73. *not . . . cannot*] An awkward use of the double negative, but the meaning is perfectly clear. Capell's emendation cannot be justified.

72. *from*] different from, contrary to. See *Julius Caesar*, i. iii. 35:—

"But men may construe things after
 their fashion,

Clean *from* the purpose of the
 things themselves";
 and for other examples Abbott's *Shakes. Gram.*, § 158.

76. *press me to death*] An allusion to the punishment, *peine forte et dure*, inflicted on a person who refused to plead guilty or not guilty. So, in *Richard II.*, iii. iv. 72:—

"O, I am *press'd to death* through
 want of speaking!"

and, a less obvious allusion, in *Sonnet* cxi. 1-2:—

"Be wise as thou art cruel; do not
press

My tongue-tied patience with too
 much disdain."

See also Dekker's *Olde Fortunatus*, Act I. (*Works*, ed. 1873, i. 97): "rich attire *presseth* her [*Care*] to death"; and Nashe, *Have with you to Saffron*

- Therefore let Benedick, like cover'd fire,
 Consume away in sighs, waste inwardly :
 It were a better death than die with mocks,
 Which is as bad as die with tickling. 80
- Urs.* Yet tell her of it : hear what she will say.
- Hero.* No ; rather I will go to Benedick
 And counsel him to fight against his passion.
 And, truly, I'll devise some honest slanders
 To stain my cousin with : one doth not know 85
 How much an ill word may empoison liking.
- Urs.* O, do not do your cousin such a wrong.
 She cannot be so much without true judgement—
 Having so swift and excellent a wit
 As she is priz'd to have—as to refuse 90
 So rare a gentleman as Signior Benedick.
- Hero.* He is the only man of Italy,
 Always excepted my dear Claudio.
- Urs.* I pray you, be not angry with me, madam,
 Speaking my fancy : Signior Benedick, 95
 For shape, for bearing, argument and valour,
 Goes foremost in report through Italy.
- Hero.* Indeed, he hath an excellent good name.

79. *better death than*] Theobald ; *better death, then* Q ; *better death, to* F ;
bitter death, to Ff 2-4 ; *bitter death to* Rowe. 80. *as die*] as '*tis to die* Pope.
 89. *swift*] *sweet* Rowe. 91. *Signior*] omitted by Pope. 96. *bearing, ar-*
gument] Comma from F 4.

Walden (*Works*, ed. Grosart, *Huth Library*, iii. 82) : "Turne over his two bookes he hath published against me (whereon he hath clapt paper Gods plentie, if that would *presse* a man *to death*)," etc.

79. *It were . . . death . . . mocks*] The Quarto is undoubtedly right here. The reading of the First Folio, further corrupted in the Second, makes Hero refer to her own death, but it is Benedick's fate she is now considering.

For the omission of *to* before the infinitive cf. *Twelfth Night*, II. ii. 27 : "Poor lady, she were better love a dream."

80. *tickling*] A trisyllable. The *l* is syllablized like the *l* in assembly, v. iv. 34 *post*.

84. *honest*] honest because justifiable or well-intentioned.

86. *empoison*] as in *Coriolanus*, v. vi. xi :—

"As with a man by his own alms
empoison'd,

And with his charity slain."

89. *swift*] ready, clever, as in *Love's Labour's Lost*, III. i. 62, where the word is used with a quibble :—

"Arm. I say lead is slow.

Moth. You are too *swift*, sir,
 to say so."

90. *pris'd*] considered, estimated, as in iv. i. 215 *post* :—

"What we have we *prize* not
 to the worth

Whiles we enjoy it," etc.

96. *bearing, argument*] The comma is supplied by the Fourth Folio and is clearly necessary to the sense. *Argument* here seems = faculty of reasoning or debating, intellectual keenness. The word is not found elsewhere in Shakespeare used quite in this way, nor does the *New Eng. Dict.* supply an instance. *Argument* generally means either

Urs. His excellence did earn it, ere he had it.

When are you married, madam?

100

Hero. Why, every day, to-morrow. Come, go in:
I'll show thee some attires, and have thy counsel
Which is the best to furnish me to-morrow.

Urs. She's limed, I warrant you: we have caught her,
madam.

Hero. If it prove so, then loving goes by haps:

105

Some Cupid kills with arrows, some with traps.

[*Exeunt Hero and Ursula.*]

101. *every day, to-morrow.*] Rowe (*tomorrow*); *every day to-morrow*, Q, Ff (*serie* F); *every day*; *tomorrow*; Theobald. 104-106. *She's . . . traps*] As an aside Capell. 104. *She's . . . madam*] One line as Pope (1); two lines in Q, Ff; prose Pope (2), Theobald. 104. *limed*] Q; *tane* Ff; *ta'en* Rowe. 104. *we have*] *we've* Dyce (2). 104. *madam.*] *madame*? F. 106. *Exeunt . . .*] *Exit* F; Q omits.

theme, subject, as in II. iii. 11 *supra*, or proof, as in line 222 of the same scene.

101. *Why, every day, to-morrow*] Staunton thinks that "Hero plays on the form of Ursula's interrogatory: 'When are you married?' 'I am a married woman every day, after to-morrow.'" This seems to me much the best explanation. It is supported by Collier's quotation from Middleton, *Your Five Gallants*, IV. v. [*Works*, ed. Bullen, III. 207]:—

"Goldstone. When shall I see thee at my chamber, when?

Fitzgrave. Every day, shortly."

J. C. Smith explains: "Hero, in high spirits over the ruse, . . . answers, 'Why every day,' i.e. 'Once married, always married'; then, dropping her levity, says seriously, 'To-morrow.'" This is interesting, but perhaps over ingenious. According to W. A. Wright "Hero thinks of nothing else."

103. *furnish*] equip, dress, as in *As You Like It*, II. iii. 258, and *Romeo and Juliet*, IV. ii. 33-35, where Juliet's request on a similar occasion is couched in much the same language as Hero's:—

"Nurse, will you go with me into my closet,

To help me sort such needful ornaments

As you think fit to furnish me to-morrow?"

104. *limed*] Another instance of the superiority of Q. *Limed*, i.e. caught with bird-lime, is a more vivid word than

the *tane* of the Folios, especially for Beatrice, whose behaviour in this scene has already been twice compared with that of birds. In Ray's discourse "Of the Art of Fowling," which he added in his edition of Willughby's *Ornithology*, MDCLXXXVIII., there are careful instructions given: "How to make the best birdlime" (p. 49), "How to take Water Fowl with limed strings" (p. 30); also "An excellent way of taking small Birds with Birdlime" (p. 41). Metaphorical use of the expression is frequent. See *The Two Gentlemen of Verona*, III. ii. 68:—

"You must lay lime, to tangle her desires

By wailful sonnets," etc.;

and Kyd, *The Spanish Tragedy*, III. (Hazlitt's *Dodsley*, v. 80):—

"I set the trap: he breaks the worthless twigs,

And sees not that wherewith the bird was lim'd."

105. *by haps*] The only time in Shakespeare when the plural form *haps* is used with the preposition to form the adverbial phrase = by chance. Generally *haps* means fortunes, as in *Hamlet*, IV. iii. 70:—

"Till I know 'tis done,

Howe'er my haps, my joys were ne'er begun";

and *The Returne from Parnassus*, II. i. 1362 (ed. Macray, p. 67):—

"Nay, where thy haps be nipt my hopes must wither."

Beat. [*Coming forward*] What fire is in mine ears? Can
this be true?
Stand I condemn'd for pride and scorn so much?
Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such. 110
And, Benedick, love on; I will requite thee,
Taming my wild heart to thy loving hand:
If thou dost love, my kindness shall incite thee
To bind our loves up in a holy band;
For others say thou dost deserve, and I 115
Believe it better than reportingly. [*Exit.*]

SCENE II.—*A room in Leonato's house.*

Enter DON PEDRO, CLAUDIO, BENEDICK, and LEONATO.

D. Pedro. I do but stay till your marriage be consummate,
and then go I toward Arragon.

Claud. I'll bring you thither, my lord, if you'll vouchsafe
me.

107. *Coming forward*] *advancing.* Theobald. 107. *mine*] Q, Ff 1-3. *my*
F 4, Rowe. 112. *my*] *thy* Theobald (2).

SCENE II.

1. *A room . . .*] *Leonato's House* Theobald. *Enter Don Pedro . . .*
Rowe; *Prince . . .* Q, Ff. 2. *go I*] *I go* Ff 3, 4, Rowe and some editors.

107. *What . . . ears?*] Almost certainly a reference to the still common superstition that a person's ears burn when he is being discussed in his absence. It is true, as Wright and others have pointed out, that Beatrice is actually present and overhears her detractors, but she imagines this fact unknown to them, and so the phrase in line 110, "behind the back of," is appropriate enough. References to this persistent belief are common. See "A Dialogue" of John Heywood in his *Proverbs and Epigrams* (printed for the Spenser Society, p. 43):—

"I suppose that daie her eares might
well glow,
For all the towne talkt of hir hy
and low."

110. *No glory . . . behind . . .*
such] No good is spoken of such qualities
in the owner's absence, or when his back
is turned.

112. *Taming . . . hand*] One more
image from bird life. Beatrice has heard

herself compared to a "haggard"
and now makes a beautiful use of the
same comparison. Madden (quoted by
Furness) cites an appropriate passage
from Bert's *Treatise of Hawks and*
Hawking, 1619: "only I say and so
conclude, that your haggard is very
loving and kinde to her keeper, after he
hath brought her by his sweet and kind
familiarity to understand him."

116. *Believe it . . . reportingly*]
Am personally convinced of it more than
I could be by the testimony of others.
Reportingly is an unusual adverb, not
found elsewhere in Shakespeare.

SCENE II.

1. *consummate*] See on 1. i. 124 *ante*.
3. *bring*] escort; very common in
the period. So in *Measure for Measure*,
1. i. 62:—

"Yet give leave, my lord,
That we may *bring* you something
on the way."
vouchsafe] permit.

D. Pedro. Nay, that would be as great a soil in the new
gloss of your marriage as to show a child his new
coat and forbid him to wear it. I will only be bold
with Benedick for his company; for, from the crown
of his head to the sole of his foot, he is all mirth: he
hath twice or thrice cut Cupid's bow-string, and the
little hangman dare not shoot at him. He hath a
heart as sound as a bell and his tongue is the clapper,
for what his heart thinks his tongue speaks.

Bene. Gallants, I am not as I have been.

Leon. So say I: methinks you are sadder.

Claud. I hope he be in love.

D. Pedro. Hang him, truant! there's no true drop of blood

7. *wear it.*] F 4; *wear it*, Q, Ff 1-3.
16. *he be*] *he is* Pope.

14. *been*] F 4; *bin* Q, F 1-3.

6, 7. *as to . . . coat . . . wear it*] Steevens cites a parallel from *Romeo and Juliet*, III. ii. 28-31:—

"So tedious is the day
As is the night before some festival
To an impatient child that hath
new robes
And may not wear them."

7. *only*] See II. i. 361 *ante*.

9, 10. *he hath . . . bow-string*] One of several skilfully casual references to events that have happened before the play opens. Taken together, they create the comfortable illusion of long familiarity with the leading characters. Beatrice, in her conversation with the messenger in the opening scene, leaves the issue of Benedick's combat with Cupid untold.

11. *little hangman*] Farmer's explanation is unlikely: "This character of Cupid came from Sidney's *Arcadia*, where Jove gives Cupid the office:—

'In this our world a *hangman* for to be

Of all those fooles that will have all
they see.'"

It is clear, as Dyce remarks, that *hangman* had "come to signify an executioner in general." See *The Merchant of Venice*, IV. i. 125:—

"No metal can,
No, not the *hangman's* axe, bear
half the keenness,
Of thy sharp envy."

Dyce further remarks that the word was afterwards used as a term of general reproach. So in *The Two Gentlemen*

of *Verona*, IV. iv. 60: "Stolen from me by the *hangman* boys." This meaning of rogue, rascal, is softened in the text by the diminutive to an epithet of half playful endearment.

13. *for what . . . speaks*] "As sound as a bell" is a proverbial phrase: Don Pedro carries on the metaphor in the expression "his tongue is the clapper" and, still under its influence, perhaps unconsciously arranges the close of his sentence to echo the words of another proverb that introduces the same figure: "as the fool thinks, so the bell clinks," or, in its older form, "as the fool thinketh, so the bell clinketh." There can be no more definite allusion to the proverb than this, because what Pedro wishes to emphasize is the fact that the heart-whole Benedick may say what he will without concealment, while the proverb (which, according to Brewer, arose from the famous story of Dick Whittington and the cheering refrain of Bow Bells) means that the fool wrests all that he hears to suit his own thoughts. Doctor Shrapnel speaks in similar terms of Jenny: "She is a woman, and has a brain like a bell that rings all round to the tongue." (*Beauchamp's Career*, chap. lvi.).

17. *truant . . . true*] J. C. Smith notes a similar play on these two words in *Sonnet* ci.:

"O *truant* Muse, what shall be thy
amends
For thy neglect of *truth* in beauty
dyed?"

in him, to be truly touched with love. If he be sad,
he wants money.

Bene. I have the toothache. 20

D. Pedro. Draw it.

Bene. Hang it.

Claud. You must hang it first, and draw it afterwards.

D. Pedro. What! sigh for the toothache?

Leon. Where is but a humour or a worm. 25

Bene. Well, every one can master a grief but he that has it.

Claud. Yet say I, he is in love.

D. Pedro. There is no appearance of fancy in him, unless
it be a fancy that he hath to strange disguises; as, to/

22. *Bene.*] *Leon.* Anon. in Cambridge edition. 25. *Where is*] *Which is* Rowe.
26. *can*] corr. Pope; *cannot* Q, Ff.

20. *I . . . toothache*] The connection between love and toothache, two of the most serious enemies to man's peace, seems to have been well established. Steevens quotes from Beaumont and Fletcher, *The False One*, II. iii. 109-110:—

"You had best be troubled with the
Toothache too,
For lovers ever are."

See also Massinger's *Parliament of Love*, ed. Hartley Coleridge (*The Old Dramatists*), II. v. p. 124:—

"I am troubled

With the toothach, or with love, I
know not whether:

There is a worm in both."

and a more serious passage given by Stucky Lean in his *Proverbs*, vol. II. p. 299: "Among other new discoveries in Philosophy this is universally now received: That *Love* is the cause of *Toothache*" (S. Wesley, *Maggots*, 1685, note p. 48).

23. *You must . . . afterwards*] A punning allusion to the hanging, drawing and quartering of criminals. There is a somewhat similar quibble in Chapman's *Monsieur D'Olive*, III. i. (ed. R. A. Shepherd, p. 129):—

"*M. D'Olive*. But how will I hang myself, good wits? Not in person but in picture; I will be drawn.

Roderique. What hang'd and drawn too?"

25. *Where . . . humour . . . worm*] Furness quotes Batman *Uppon Bartholome*, Lib. Quintus, cap. 20: "Of the

Teeth": "The cause of such aking is humors that come downe from the heade, . . . Also sometime teeth be peared with holes & sometime by worms they be changed into yelow colour, greene, or black."

And see quotation from Massinger in preceding note on toothache.

26. *every one . . . has it*] For a tragic expression of this sentiment see the passionate outcry of Leonato in the opening scene of Act v., where he mentions the very affliction to which Benedick is now pretending.

28, 29. *fancy . . . fancy*] As Johnson pointed out, "Here is a play upon the word 'fancy' which Shakespeare uses for *love* [as in *Twelfth Night*, I. i. 14; *A Midsummer Night's Dream*, I. i. 155] as well as for *humour*, *caprice* or *affectation*"; a quibble which the Prince repeats at the close of this speech.

29. *strange disguises*] The English love of foreign fashions in dress was a favourite theme for the satirist. Portia's description of her English suitor (*The Merchant of Venice*, I. ii. 79-82) contains a characteristic thrust. Both this and the passage in the text, according to Mr. Masson (*Shakespeare Personally*, p. 170), "look like a recollection of one in Hall's *Satires*, which were then just out, and which Shakespeare may have read:—

'But thou can'st mask in garish gaudery,

To suit a fool's far-fetched livery,—

A French head joined to neck Italian,

be a Dutchman to-day, a Frenchman to-morrow, or 30
in the shape of two countries at once, as, a German
from the waist downward, all slops, and a Spaniard
from the hip upward, no doublet. Unless he have a
fancy to this foolery, as it appears he hath, he is no
fool for fancy, as you would have it appear he is. 35

Claud. If he be not in love with some woman, there is no
believing old signs: a' brushes his hat a mornings:
what should that bode?

30-33. *or in the . . . no doublet*] Q; omitted in Ff.
to *appeare* Ff. 37. *a'] a Q, Ff; he Rowe.*
a-mornings Pope; *o' mornings* Theobald.

35. *appear*] Q (*appeare*);
37. *a mornings*] Q, Ff;

Thy thighs from Germany, and
breast from Spain,
An Englishman in none, a fool in
all."

In Heywood's *Rape of Lucrece* (*Dramatic Works*, ed. 1874, v. 216) occurs a song, which must have appealed to the Elizabethan audience, for it appears also, with a few small alterations, in another of his plays, *A Challenge for Beauty* (iv. 65). The first verse is as follows:—

"The Spaniard loves his ancient slop,
The Lombard his Venetian,
And some like breechless women
go,
The Russ, Turk, Jew, and Grecian:
The thrifty Frenchman wears small
waist,
The Dutch his belly boasteth,
The Englishman is for them all,
And for each fashion coasteth."

Among the *Satirical Songs and Poems on Costume* (Percy Society, 1849, ed. Fairholt) may be found several poems ridiculing the same failing, among others one reprinted from the *Roxburghe Collection of Ballads*, vol. i., entitled *The Phantastic Age*; or, *The Anatomy of England's Vanity* (p. 156). The third verse reads thus:—

"An English man or woman now,
(I'll make excuse for neither,)
Composed are, I know not how,
Of many shreds together:
Italian, Spaniard, French and
Dutch,

Of each of these they have a touch."
As early as 1542 Andrew Borde had satirised the Englishman's "newfangledness" in regard to his clothes, though foreign fashions are not directly mentioned (*The Fyrst Boke of the Introduction of Knowledge*, chap. i., E.E.T.S., 1870, p. 116):—

"I am an English man, and naked
I stand here,
Musynge in my mynde what ray-
ment I shal were,
For now I wyll were thys, and now
I wyl were that;
Now I wyl were I cannot tel what."

This verse is accompanied by a woodcut, representing a man, naked, with a length of cloth over his right arm and a pair of shears in his left hand. Still earlier Robert Manning of Brunne had stated that "of the newe gyse þe denyll haþ made hym chese iustyse," and in the tale of the Knight and the Monk who loved new fashions he had sounded a note of solemn warning to his countrymen (*Handlyng Synne*, ed. Furnivall for the Roxburghe Club, 1862, pp. 107-108).

30-33. *or in the . . . no doublet*] There is probably some reason, other than a printer's mistake, for the omission of these lines from the Folio. The passage may have been omitted (1) to avoid offending some foreign minister, possibly the Spanish ambassador; (2) to avoid giving offence to the king himself, the reason given by W. A. Wright, who points out that for "the like reason in *The Merchant of Venice*, i. ii. 83, 'the Scottish lord' of the Quartos becomes 'the other lord' in the Folios"; (3) to avoid giving offence to the Germans, as this was one of the plays performed at Court during the wedding festivities of the Princess Elizabeth and the Elector Palatine in the year 1613.

32. *slops*] large loose trousers. The word is sometimes used in the singular, as in Marlowe, *Doctor Faustus* (*Works*, ed. Dyce, p. 85): "Do you see yonder tall fellow in the round slop?"

33. *no doublet*] Malone: "in other words, all cloak."

- D. Pedro.* Hath any man seen him at the barber's?
Claud. No, but the barber's man hath been seen with him, 40
 and the old ornament of his cheek hath already stuffed
 tennis-balls.
Leon. Indeed he looks younger that he did, by the loss of
 a beard.
D. Pedro. Nay, a' rubs himself with civet: can you smell 45
 him out by that?
Claud. That's as much as to say, the sweet youth's in love.
D. Pedro. The greatest note of it is his melancholy.
Claud. And when was he wont to wash his face?
D. Pedro. Yea, or to paint himself? for the which, I hear 50
 what they say of him.
Claud. Nay, but his jesting spirit, which is now crept into
 a lute-string and now governed by stops.
D. Pedro. Indeed that tells a heavy tale for him: conclude,
 conclude he is in love. 55

45. a'] a Q, Ff; *he* Rowe. 48. *D. Pedro*] Ff (*Prin*); *Bene* Q. 53. *now*
governed] *new-governed* Walker. 54, 55. *conclude, conclude*] Q; *conclude*, Ff.

41, 42. *the old . . . tennis-balls*] Boas
 quotes from *Ram Alley*, III. i. [by
 Lodowick Barry, Hazlitt's *Dodsley*, x.
 315]: "Thy beard shall serve to stuff
 those balls, by which I get me heat at
 tennis," to show that "Claudio's gibe
 gains its point from what was an actual
 practice." See also Dekker, *The Shoe-*
maker's Holiday, v. (*Works*, 1873, i.
 73), where Eyre, referring to his beard,
 says, "yet I'll shave it off, and stuffe
 tennis balls with it to please my bully
 King."

45. *civet*] A fashionable perfume,
 derived from the civet cat, used by the
 gallants and coxcombs of the day. For
 the much derided practice of using this
 scent see *As You Like It*, III. ii. 66;
The Returne from Parnassus, III. iv.
 1405-1407: "he is one, that wil draw
 out his pocket glasse thrise in a walke,
 one that dreames in a night of nothing,
 but muske and *ciuet*, etc. (ed. W. D.
 Macray, p. 125); Stubbes, *The Anatomie*
of Abuses (ed. Shakes. Soc., p. 11): "Is
 not this a certen sweete Pride to haue
cyuet, muske, sweete perfumes, such
 like, whereof the smel may be felt and
 perceiued"; and Fairfax's translation
 of Tasso, ed. MDCCCLIX., Book xvi.,
 stanza 30:—

"Upon the Targe his Looks amaz'd
 he bent,

And therein all his wanton Habit
 spy'd;
 His *Civet*, Balm, and Perfumes
 redolent,
 How from his Locks they smok'd,
 and Mantle wide."

49, 50. *wash his face . . . paint him-*
self] i.e. with cosmetics. Cf. Jonson's
Every Man in his Humour:—

"will go down to his grandsire like a
 lord. A French ruff, a thin beard,
 and a *strong perfume* will do
 it;"

and Jonson, Fletcher and Middleton,
The Widow:—

"*Valeria*. Are you *painted*? One
painted bear has just been here.

Ricardo. Here! a pox, I think I
 smell him! 'Tis vermilion, sure;
 ha! and oil of Ben."

52, 53. *now . . . now*] J. C. Smith
 says of this passage: "*now . . . now*,
 does not mean 'at one time . . . at
 another time,' for the 'stops' or 'frets'
 belong to the lute, being lengths of wire
 or cord wrapt round the finger-board at
 intervals of a semitone. The second
 'now' may be a misprint." Cf. for this
 use of *stops* Bacon's *Sylva*, § 105, cited
 in the *New Eng. Dict.*: "If a man
 would endeavour to raise or fall his
 Voice, still by Halfe-Notes, like the
Stops of a Lute."

Claud. Nay, but I know who loves him.

D. Pedro. That would I know too: I warrant, one that knows him not.

Claud. Yes, and his ill conditions; and in despite of all, dies for him. 60

D. Pedro. She shall be buried with her face upwards.

Bened. Yet is this no charm for the toothache. Old signior, walk aside with me: I have studied eight or nine wise words to speak to you, which these hobby-horses must not hear. 65

[*Exeunt Benedick and Leonato.*]

61. *her face*] *her heels* Theobald, followed by Hanmer and Capell. 62. *toothache*] *tooth-ache* Q, Ff. 65. *Exeunt* . . .] Theobald; omitted in Q, Ff.

59. *ill conditions*] bad qualities. See *The Spectator*, No. 71: "By the words *ill conditions* James means, in a woman coquetry, in a man inconstancy."

61. *She . . . buried . . . upwards*] Theobald supports his emendation (*heels* for *face*) by two quotations from the works of Beaumont and Fletcher; *The Wild Goose Chase*, i. iii. [*Camb. Eng. Classics*, iv. 325]:—

"Love cannot starve me;
For if I dye o' th' first fit I am
unhappy,
And worthy to be buried with my
heels upward";

and *The Woman's Prize*, III. v. [viii. 57]:

"some few,
For those are rarest, they are said
to kill
With kindness and fair usage; but
what they are
My Catalogue discovers not: only
'tis thought

They are buried in old Walls, with
their *heels upward*."

The sense of the passage is clear without any amendment. Beatrice, dying for love of Benedick, shall be buried in his arms. The passage quoted by Steevens from *The Winter's Tale*, iv. iv. 131-132, where Perdita says to Florizel:—

"Not like a corse; or if, not to be
buried,
But quick and in mine arms";
and the words of Pericles, cited by Wright,

"O, come, be buried
A second time within these arms"
(*Pericles*, v. iii. 43), afford close enough parallels to clear up any obscurity in the text.

62-65. *Yet is this*, etc.] Benedick, for the first time, is defenceless against the raillery of his friends; love has indeed transformed him to an oyster.

62. *charm for the toothache*] Brand, in his *Popular Superstitions*, ed. Hazlitt, vol. iii., p. 256, quotes from Bishop Hall's *Characters* the account of a superstitious man: "Old Wives and Starres are his Counsellors: his Night-spell is his Guard, and Charms his Physicians. *He wears Paracelsian Characters for the Tooth Ache*; and a little hollowed Wax is his antidote for all evils."

63, 64. *I have studied . . . to you*] As J. C. Smith remarks: "from v. iv. it does not appear that Benedick had broached the subject." An audience would hardly be likely to notice so small a slip as this, and Benedick's request here gives Don John the necessary opportunity to find his brother and Claudio alone.

64. *hobby-horses*] Here = buffoons; sometimes the word is used to denote a light woman. The *hobby-horse* was one of the most conspicuous figures in the Morris dances. It "was represented by a man equipped with as much pasteboard as was sufficient to form the head and hinder-parts of a horse, the quadrupedal defects being concealed by a long mantle or footcloth that nearly touched the ground. The performer on this occasion exerted all his skill in burlesque horsemanship" (Douce, *Illustrations*, ii. 467). There are many references to the *hobby-horse* in old plays and songs. See especially Sampson, *The Vow-breaker*, alluded to by Douce, and Dekker, *The Witch of Edmonton*, II. i (*Works*, ed.

D. Pedro. For my life, to break with him about Beatrice.
Claud. 'Tis even so. Hero and Margaret have by this
 played their parts with Beatrice, and then the two
 bears will not bite one another when they meet.

Enter DON JOHN.

D. John. My lord and brother, God save you! 70
D. Pedro. Good den, brother.
D. John. If your leisure served, I would speak with you.
D. Pedro. In private?
D. John. If it please you; yet Count Claudio may hear,
 for what I would speak of concerns him. 75
D. Pedro. What's the matter?
D. John [*To Claudio*] Means your lordship to be married
 to-morrow?
D. Pedro. You know he does.
D. John. I know not that, when he knows what I know. 80
Claud. If there be any impediment, I pray you discover it.
D. John. You may think I love you not: let that appear
 hereafter, and aim better at me by that I now will
 manifest. For my brother, I think he holds you well,
 and in dearness of heart hath help to effect your 85
 ensuing marriage,—surely suit ill spent and labour
 ill bestowed.
D. Pedro. Why, what's the matter?

70. *Don John*] *John the Bastard* Q, Ff; *Bastard* throughout the scene (or
Bast.). 77. [*To Claudio*] Rowe. 84, 85. *I think . . . heart*] as Rowe;
 In parenthesis Q, F.

1873, iv. pp. 367-368) where it is agreed
 that: "The old horse shall have a new
 Bridle; The Caparisons new painted;
 The Tail repaired; The Snaffle and the
 Bosses new saffron'd o're," and young
 Banks boasts: "let the Hobby-horse
 provide a strong back, he shall not want
 a belly when I am in 'an."

67. *Margaret*] Probably this is merely
 an oversight of Shakespeare's; the part
 played by Margaret in this play is suf-
 ficiently confusing without our sup-
 posing in this passage a deliberate
 substitution of her name for Ursula's.

71. *Good den*] A corrupted form of
God give you good even.

83, 84. *aim better . . . manifest*]
 judge me more fairly because of the

proof I will now give of my disinterested
 affection for you.

84-86. *For my brother, . . . heart . . .*
marriage] The punctuation is Capell's
 and is undoubtedly an improvement on
 that of the Quarto and Folios, with re-
 gard to both the sense and rhythm of
 the sentence. Here again Don John's
 carefully balanced phrasing is notice-
 able.

84. *holds you well*] i.e. has a good
 opinion, thinks well, of you. So in
Othello, 1. iii. 396:—

"*He holds me well*;
 The better shall my purpose work
 on him."

85. *dearness of heart*] the warmth of
 his affection.

D. John. I came hither to tell you; and, circumstances shortened, for she has been too long a talking of, the lady is disloyal. 90

Claud. Who, Hero?

D. John. Even she, Leonato's Hero, your Hero, every man's Hero.

Claud. Disloyal?

D. John. The word is too good to paint out her wickedness; I could say she were worse: think you of a worse title and I will fit her to it. Wonder not till further warrant: go but with me to-night, you shall see her chamber-window entered, even the night before her wedding-day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind. 95

Claud. May this be so?

D. Pedro. I will not think it.

D. John. If you dare not trust that you see, confess not that you know: if you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly. 105

90. *has been*] *has bin* Q; *hath beene* F. 92. *Who, Hero?*] Dyce; *Who Hero?* Q, F. 101. *her then,*] Hanmer, Capell and many editors; *her, then* Q, Ff.

89, 90. *circumstances shortened*] without unnecessary details. The singular, not the plural, of the noun is generally used in the sense of circumlocution, as in *2 Henry VI.*, l. i. 105:—

"What means this passionate discourse,

This peroration with such circumstance?"

91. *disloyal*] unfaithful, as in Chapman's *Monsieur D'Olive* (*Plays*, ed. Shepherd, p. 135): "To wrong such a beauty, to profane such virtue, and to prove *disloyal*." For use of the noun, see II. ii. 47 *supra*.

93, 94. *Leonato's . . . man's Hero*] As Boas notes in the *Introduction* to his edition of this play (Clarendon Press, p. xli.) the above words of Don John are echoed in Dryden's *All for Love*:—

"*Antony.* Not Cleopatra?

Ventidius. Even she, my Lord.

Antony. My Cleopatra.

Ventidius. Your Cleopatra: Dola-bella's Cleopatra: Every-man's Cleopatra."

96. *paint out*] depict or portray in full, as in Gascoigne, *The Steel Glas* (*Works*, ed. Cunliffe in *Cambridge Classics*, ii. 165):—

"Not one of these [good praying priests] will *paint out* worldly pride,

And he himselfe, as gallaunt as he dare";

and "Trye before you trust," *The Paradise of dayntie deuises*, p. 20, ed. 1810:—

"The third deceit, is greeting woordes, with colours *painted out*,

Which bids suspect to feare no smart, nor dread no dangerous dout."

101, 102. *then, to-morrow*] Hanmer's punctuation, and, though not necessary to the sense, it adds both to the point of the words and to the balanced, antithetical effect, at which Don John constantly aims.

104. *May*] Can, as in II. iii. 21 *ante*.

106. *that*] that which, what.

Claud. If I see anything to-night why I should not marry 110
her to-morrow, in the congregation, where I should
wed, there will I shame her.

D. Pedro. And, as I wooed for thee to obtain her, I will
join with thee to disgrace her.

D. John. I will disparage her no farther till you are my 115
witnesses: bear it coldly but till midnight, and let
the issue show itself.

D. Pedro. O day untowardly turned!

Claud. O mischief strangely thwarting!

D. John. O plague right well prevented! so will you say 120
when you have seen the sequel.

[*Exeunt.*

SCENE III.—*A street.*

Enter DOGBERRY and VERGES with the Watch.

Dog. Are you good men and true?

Verg. Yea, or else it were pity but they should suffer
salvation, body and soul.

Dog. Nay, that were a punishment too good for them, if
they should have any allegiance in them, being chosen 5
for the prince's watch.

Verg. Well, give them their charge, neighbour Dogberry.

111. *her to-morrow, in*] Rowe's punctuation; *her to-morrow in* Q, Ff; *her ;
tomorrow, in* Capell; *her tomorrow ; in* Theobald. 116. *midnight*] Q; *night* Ff.
120, 121. *so . . . sequel*] Prose as in Q, Ff.; one line, as verse, Rowe. [*Exeunt*
Ff 2-4; *Exit* F; Q omits.

SCENE III.

SCENE III.] Capell. *A street*] *The Street.* Theobald. *Enter . . .
Verges . . .*] *Enter . . . his compartner* Q, Ff.

110-112. *If I see . . . shame her*] From this moment, Claudio sacrifices all right to our sympathy. He shows not a suspicion of anger, only a momentary doubt, and an immediate desire for a public and shameful revenge.

111. *to-morrow, in*] Rowe's punctuation is undoubtedly to be preferred here since it gives the contrast in both parts of the sentence; between *to-night* and *to-morrow*, and between *wed* and *shame*.

116. *coldly*] coolly, without show of heat. So in *Romeo and Juliet*, III. i. 55:—

"And reason coldly of your grievances,
Or else depart."

118-120. *O day . . . O mischief . . . prevented!*] Claudio echoes the poetical turn of the prince's words with self-conscious gloom, Don John with a jeering and exultant emphasis.

SCENE III.

S.D. *compartner*] This word, appearing in the old stage directions, occurs nowhere else in Shakespeare. It is still commonly used in Cornwall for mate, partner, companion.

7. *give . . . charge*] give them their instructions. Malone quotes from Davenport, *A New Trick to Cheat the Devil* (III. i. Bullen's *Old English Plays*, New Series, III, 230):—

Dog. First, who think you the most desartless man to be constable?

First Watch. Hugh Otecake, sir, or George Seacole; for they can write and read. 10

Dog. Come hither, neighbour Seacole. God hath blessed you with a good name: to be a well-favoured man is the gift of fortune; but to write and read comes by nature. 15

Sec. Watch. Both which, master constable,—

Dog. You have: I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. 20 You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lanthorn. This is your charge: you shall comprehend all vagrom men; you are to bid any man stand, in the prince's name. 25

Sec. Watch. How if a' will not stand?

Dog. Why, then, take no note of him, but let him go; and presently call the rest of the watch together and thank God you are rid of a knave.

Verg. If he will not stand when he is bidden, he is 'none of the prince's subjects. 30

Dog. True, and they are to meddle with none but the prince's subjects. You shall also make no noise in

10. *Otecake* . . . *Seacole*] *Ote-cake* Q, F; *Oat-cake* many editors; *Sea-cole* Q, *Sea-coale* F. 16. *constable*,—] *Constable* F (full-stop Q) *Constable*—Rowe.
23. *lanthorn*] Ff 3, 4; *lanthorne* Q, Ff 1, 2; *lantern* Steevens. 26. *a'*] a Q, F; *he* Rowe.

"*Constable*. My watch is set, *charge* given, and, All at peace."

9. *constable*] here means the leader of the watch. Dogberry himself is the constable, the officer of the law.

10. *George Seacole*] Halliwell changed *George* to *Francis*, thinking this watchman to be the same man mentioned in III. v. 53. J. C. Smith, however, disagrees; of *George* he says: "not the *Francis Seacole* [of III. v. 53] who is evidently the same as the *Sexton* of IV. ii. a man of sense." But both the watchmen show themselves in this scene to be not devoid of sense. As Dogberry's choice of leader in this

scene was determined by the man's ability to read and write, he might well remember this accomplishment in scene v. and ask for the watchman's presence at the gaol with his pen and inkhorn. W. A. Wright remarks that "if it is a slip of Shakespeare's it is one easily made." Why not a slip of Dogberry's?

14. *gift of fortune*] Halliwell quotes from Lyly, *Euphuus and his England* (ed. Arber, p. 228): "to bee rich is the gift of Fortune, to bee wise the grate of God."

18. *favour*] appearance. See on II. i. 86 *ante*.

24. *vagrom*] vagrant.

- the streets: for, for the watch to babble and to talk
is most tolerable and not to be endured. 35
- Watch.* We will rather sleep than talk: we know what
belongs to a watch.
- Dog.* Why, you speak like an ancient and most quiet
watchman, for I cannot see how sleeping should
offend: only, have a care that your bills be not stolen. 40
- Well, you are to call at all the ale-houses, and bid
those that are drunk get them to bed.
- Watch.* How if they will not?
- Dog.* Why, then, let them alone till they are sober: if
they make you not then the better answer, you may 45
say they are not the men you took them for.
- Watch.* Well, sir.
- Dog.* If you meet a thief, you may suspect him, by virtue
of your office, to be no true man; and, for such kind
of men, the less you meddle or make with them, 50
why, the more is for your honesty.
- Watch.* If we know him to be a thief, shall we not lay
hands on him?
- Dog.* Truly, by your office you may; but I think they
that touch pitch will be defiled: the most peaceable 55

34. *and to talk*] Q (*talke*); *and talk* Ff. 36. *Watch*] Q, Ff; (and next five
speeches of the watchmen). Rowe and majority of editors assign them to Sec.
Watch. 42. *those that*] Q; *them that* Ff.

40. *bills*] a kind of pike or axe, fixed
on to a long pole. It was, as Dr. John-
son says, "the old weapon of English
infantry," and it afterwards became
part of the regular equipment of a
watchman. From the illustrations in
Steevens's edition of Shakespeare, ii. 316,
it may be seen that the bill was a
formidable weapon, in capable hands at
least. But in Beaumont and Fletcher's
Coxcomb, ii. i., quoted by Nares
[*Camb. Eng. Classics*, viii. 332], it
would seem that the watchmen made
little effective use of it: "as for their
bills, they only serve to reach down
Bacon to make Rashers on."

49. *true*] honest. Cf. Chaucer, *The
Chanouns Yemmanes Tale* (ed. Skeat,
G., line 969): "he that semeth *trewest*
is a thief"; and *Sir Thomas More*
(Shakes. Soc., 1844, p. 9):—

"*Lifter*. Sir, I am chargde, as God
shall be my comforte,
With more then's true.

Suresbia. Sir, sir, ye are indeed,
with more then's *true*,
For you are flatly chargde with
fellonie; . . .

More then a *true* man should be
chargde withall"; etc.

Dogberry here probably uses the ex-
pression *true man*, in its legal sense,
in contradistinction to robber or thief.
Rushton, in *Shakespeare Illustrated by
the Lex Scripta*, cites several passages
from Coke, where the term is so used;
e.g. "if thieves rob a *true man*, and
find but little about him, take it, this is
an actual taking" (p. 56); "if at the
first the *true man* for fear deliver his
purse, etc. to the thief" (p. 57).

50. *meddle or make*] A common
proverbial expression. See *The Merry
Wives of Windsor*, i. iv. 116, and
Troilus and Cressida, i. i. 14 and i. i.
85.

54, 55. *they that . . . defiled*] From
Ecclesiasticus xiii. 1: "He that toucheth

way for you, if you do take a thief, is to let him show himself what he is and steal out of your company.

Verg. You have been always called a merciful man, partner. 60

Dog. Truly, I would not hang a dog by my will, much more a man who hath any honesty in him.

Verg. If you hear a child cry in the night, you must call to the nurse and bid her still it.

Watch. How if the nurse be asleep and will not hear us? 65

Dog. Why, then, depart in peace, and let the child wake her with crying; for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

Verg. 'Tis very true. 70

Dog. This is the end of the charge. You, constable, are to present the prince's own person: if you meet the prince in the night, you may stay him.

Verg. Nay, by'r lady, that I think a' cannot.

Dog. Five shillings to one on't, with any man that knows 75 the statutes, he may stay him: marry, not without the prince be willing; for, indeed, the watch ought to offend no man, and it is an offence to stay a man against his will.

Verg. By'r lady, I think it be so. 80

Dog. Ha, ah ha! Well, masters, good-night: an there be any matter of weight chances, call up me: keep

57. *your*] *his* Ff 3, 4. 59. *been*] *bin* F. 69. *he bleats*] Q, Ff 1, 2; *it bleats* Ff 3, 4. 71. *You, constable*] comma added by Pope. 74. *a'*] a Q, Ff 1-3; I F 4; *he* Rowe (2). 76. *statutes*] Q, Ff 2-4; *statues* F. 80. *By'r lady*] Capell (with hyphen); *birdady* Q, F (ie). 81. *Ha, ah ha!*] *Ha, ah ha*, Ff 1-3; Q without first comma; *Ha, ah, ha*, F 4 Cambridge editors; *Ha, ha, ha!* Rowe and most editors. 81. *an there*] Pope; *and there* Q, Ff.

pitch shall be defiled therewith; and he that hath fellowship with a proud man shall be like unto him"; quoted by Lyly in *Euphues, The Anatomy of Wyt* (Works, ed. Bond, i. 250): "Hee that toucheth pitche shall be defiled, the sore eye infecteth the sounde," etc.; and in jest by Falstaff, probably parodying Lyly (as he does a few lines earlier): "this pitch, as ancient writers do report, doth defile; so doth the company thou keepest" [*Henry IV.*, ii. iv. 455].

68, 69. *a calf . . . bleats*] Apparently another proverbial expression. Among

Heywood's *Epigrams*, printed for the Spenser Society, p. 159, is one that pronounces rather obscurely:—

"The playne fashin is best, what
plaine without pleates
That fashin commendeth the *calfs*
when it *bleates*."

76. *statutes*] Tempting as the *statues* of the Folio certainly is, we prefer to retain the reading of the Quarto.

81. *Ha, ah ha!*] Probably not laughter but an ejaculation of triumph over the suppression of Verges.

82. *call up me*] W. A. Wright cites a

your fellows' counsels and your own, and good-night.
Come, neighbour.

Watch. Well, masters, we hear our charge: let us go sit 85
here upon the church-bench till two, and then all to
bed.

Dog. One word more, honest neighbours. I pray you,
watch about Signior Leonato's door; for the wedding
being there to-morrow, there is a great coil to-night. 90
Adieu: be vigilant, I beseech you.

[*Exeunt Dogberry and Verges.*]

Enter BORACHIO and CONRADE.

Bora. What, Conrade!

Watch. [*Aside*] Peace! stir not.

Bora. Conrade, I say!

Con. Here, man, I am at thy elbow. 95

Bora. Mass, and my elbow itched; I thought there would
a scab follow.

Con. I will owe thee an answer for that: and now forward
with thy tale.

91. *vigilant*] Q, F; *vigilant* Ff 2-4. 91. *Exeunt . . .*] Pope; *Exeunt*
Q, F. SCENE V. Pope. 93. [*Aside* and in l. 103] Rowe; Q, Ff omit.

similar instance of the transposition of
the pronoun for the sake of emphasis
from *Julius Caesar*, i. iii. 134:—

"*Cassius.* Cinna, where haste you
so?

Cinna. To find out you."

82, 83. *keep . . . counsels . . . own*]
As Malone pointed out this is part of
the oath of a grand-juryman, which at
present runs: "The King's counsel your
Fellows and your own you shall observe
and keep secret."

90. *coil*] See note on v. ii. 88 *post*.

96. *Mass*] By the Mass. In Earle's
Microcosmographie, he describes "A
Blunt Man" as one who "swears olde
out of date innocent othes, as by the
Masse, by our Ladie, and such like."
The second of these oaths, is twice used
in this scene by Verges, to whom "out
of date, innocent" expletives seem more
appropriate than to Borachio.

elbow itched] An omen or sign,
though precisely what it foreshadowed
is not easy to say. In his *Proverbs*, ii.
285, Stucky Lean gives: "*Itching of
the elbow.*" You will sleep with a strange
bedfellow," and quotes several passages,

including the text, none of which, how-
ever, accords with the saying as he gives
it. Brand, in *Popular Antiquities*, ed.
1877, p. 675, cites a passage from
Home's *Dæmonologie*, 1650: "and so
from the *itching* of the nose, and *elbow*,
and severall affectings of severall parts,
they make several predictions too silly
to be mentioned, though regarded by
them." It is surprising how many
"silly predictions" are still commonly
made in this century. Itching of the
nose will be followed by a quarrel, itch-
ing of the right palm by a strange shake-
hands, etc.

97. *scab*] For this word as a term of
contempt see *The Ordinary*, Hazlitt's
Dodsley, xii. 313:—

"Go, you are a gibing *scab*,
Leave off your flouting: you're a
beardless boy."

It is used here with a quibble as in *Corio-
lanus*, i. i. 170:—

"What's the matter you dissentious
rogues,
That, rubbing the poor itch of your
opinion,
Make yourselves *scabs*?"

90 MUCH ADO ABOUT NOTHING [ACT III.]

Bora. Stand thee close then under this pent-house, for it 100
drizzles rain, and I will, like a true drunkard, utter all
to thee.

Watch. [*Aside*] Some treason, masters; yet stand close.

Bora. Therefore know, I have earned of Don John a
thousand ducats. 105

Con. Is it possible that any villainy should be so dear?

Bora. Thou shouldst rather ask if it were possible any
villainy should be so rich; for when rich villains have
need of poor ones, poor ones may make what price
they will. 110

Con. I wonder at it.

Bora. That shows thou art unconfirmed. Thou knowest
that the fashion of a doublet, or a hat, or a cloak, is
nothing to a man.

Con. Yes, it is apparel. 115

Bora. I mean, the fashion.

Con. Yes, the fashion is the fashion.

Bora. Tush! I may as well say the fool's the fool. But
seest thou not what a deformed thief this fashion is?

101. *drizzles*] *drissells* Q, F.
villain Warburton.

104. *Don*] *Dun* Q.

108. *villainy*]

100. *pent-house*] A shed or sloping porch, projecting from the main building. By a rather forced metaphor the word is used of the eye-lid in *Macbeth*, i. iii. 20:—

"Sleep shall neither night nor day

Hang upon his *pent-house* lid."

and more naturally of a hat in *Love's Labour's Lost*, iii. i. 18.

The old form of the word, *pentice*, found in Lord Burghley's letter to Walsingham and in Hollyband's *Dictionarie*, 1593 (both quoted by Furness), is also the correct form, being derived from M.E. *pentis*, but it is doubtful whether this came through Old French *apentis* from mediæval Latin *appendicium*. See the *New Eng. Dict.*

101. *true drunkard*] Steevens supposed that Borachio was here referring to his own name (see note on i. iii. 38 *supra*), which he thought might definitely be regarded as an indication of the man's intemperate habits. Furness considers that this passage alone is not enough to prove that Borachio was really a drunkard, and he thinks that "the chief allusion is to the fact, expressed in the familiar *in*

vino veritas, that a 'true drunkard will utter all.'" It is safe to conclude that Borachio alludes both to his name and to the proverb. Shakespeare habitually packed several meanings into any expression which would hold them.

106-108. *villainy . . . villainy*] Warburton, followed by others, changed the second villainy into villain. J. C. Smith, accepting the original reading, says that "Conrade means 'act of villainy,' Borachio means 'villain,' using the abstract for the concrete, a figure of which Shakespeare is very fond." We have another example in this play, ii. iii. 20 *supra*. But in the present passage it is more likely that Borachio is simply echoing his companion's words; and the conclusion of his sentence makes his meaning perfectly clear.

113, 114. *the fashion . . . cloak . . . to a man*] Borachio means apparently that the fashion of a doublet, etc., has no relation to the man's own personality; the words "*nothing to a man*" cannot mean "of no concern to a man," for Borachio's next speeches directly contradict this idea.

Watch. [*Aside*] I know that Deformed; a' has been a vile thief this seven year; a' goes up and down like a gentleman: I remember his name.

Bora. Didst thou not hear somebody?

Con. No; 'twas the vane on the house.

Bora. Seest thou not, I say, what a deformed thief this fashion is? how giddily a' turns about all the hot bloods between fourteen and five-and-thirty? sometimes fashioning them like Pharaoh's soldiers in the reechy painting, sometime like god Bel's priests in the old church-window, sometime like the shaven Hercules in the smirched worm-eaten tapestry, where his codpiece seems as massy as his club?

120, 121. *a' has . . . a' goes*] *a has . . . a goes* Q, Ff; *he has . . . he goes* Rowe. 121. *year*] Q (*yeere*); *yeares* F. 124. *vane*] Q; *vaine* F. 126. *is ?*] interrogation mark by Theobald. 126. *a']* a Q, F; *he* Rowe. 126, 127. *hot bloods*] Capell; *Hot-blounds* Q, F. 129. *reechy*] Hanmer; *reechie* Q, Ff. 129. *sometime*] Q, Ff 1, 2; *sometimes* F 3, 4, Rowe. 129. *god*] the God Pope. 130. *sometime*] Q, F; *sometimes* Rowe. 132. *club ?*] interrogation mark by Hanmer.

119, 125. *deformed*] deforming. Boas quotes *The Comedy of Errors*, v. i. 299-300:—

"And careful hours, with Time's deformed hand
Have written strange defeatures in my face."

120. *that Deformed*] There is surely no need to suppose an allusion here to any actual person, whether to Shakespeare himself or to Amorphus, otherwise the *Deformed*, a character in one of Ben Jonson's plays. The watchman wishes to assert his superiority by showing an intimate knowledge of the criminals of the city, so he at once invents a description which he thinks suitable for the thief of whom he has just heard.

129. *reechy*] smoke-begrimed, discoloured as in *Coriolanus*, II. i. 225:—

"The kitchen malkin pins
Her richest lockram 'bout her reechy neck."

The *New Eng. Dict.* quotes from Blount's *Boscobel*, 41: "His face and hands made of a *reechy* complexion by the help of Walnut-tree leaves."

Edinburgh is often alluded to as "Auld Reekie," *reechy* being a variant of *reechy*.

god Bel's priests] Probably an allusion to the story of the overthrow of

the priests of Bel by Daniel in the reign of King Cyrus of Persia, told in the first part of the apocryphal book, *Bel and the Dragon*.

130, 131. *shaven Hercules*] This allusion has not been traced. Steevens, Heath, Wright and others take it to refer to the story of Hercules, in the house of Omphale, when he was dressed like a woman and set to spin among her maids (see II. i. 235-6 *ante*). But firstly, the Hercules alluded to here is in man's not woman's apparel and he holds his club; secondly, according to Sir Philip Sidney, Hercules was represented in contemporary art as retaining his beard when spinning for Omphale: "so in *Hercules*, painted with his great beard, and furious countenance, in womans attire, spinning at *Omphales* commandement, it breedeth both delight and laughter" (*Apologie for Poetrie*, ed. Arber, p. 66). This seems to be in accordance with the usual Elizabethan convention. "The beards of Hercules and frowning Mars" are mentioned in *The Merchant of Venice*, III. ii. 85. Halliwell Phillipps quotes from an inventory of the hangings at Kenilworth in the year of the Armada, "six peeces of the historie of Hercules." These are also mentioned in the inventory which was sent to Scott by his friend William

Con. All this I see, and I see that the fashion wears out more apparel than the man. But art not thou thyself giddy with the fashion too, that thou hast shifted 135 out of thy tale into telling me of the fashion?

Bora. Not so, neither; but know that I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero: she leans me out at her mistress' chamber-window, bids me a thousand times good 140 night,—I tell this tale vildly:—I should first tell thee how the Prince, Claudio and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

Con. And thought they Margaret was Hero? 145

Bora. Two of them did, the prince and Claudio; but the devil my master knew she was Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villainy, which did confirm any slander that 150 Don John had made, away went Claudio enraged; swore he would meet her, as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw o'er night, and send her home again without a husband. 155

First Watch. We charge you, in the prince's name, stand!

133. *and I see*] Q; *and see* F. 135. *too*] omitted by Rowe, Pope and Hanmer. 139. *mistress*] Capell; *mistris* Q, F. 141. *vildly* :—] *vildly* Q (full stop F); *vildly*—Rowe; *vilely*—Hanmer. 144. *afar*] F 4; *a far* Ff 1-3; *a farre* Q. 145. *they*] Q; *thy* Ff. 154. *he saw*] *he had seen* Capell. After l. 155 *starting out upon them*] Capell.

Harper (see Scott's notes on *Kenilworth*). Possibly one of these hangings would supply the clue to Borachio's "worm-eaten tapestry." Warburton's suggestion that the reference is to Samson, with his locks shorn by Delilah, is worth noting. The shaven head and the man's clothing are both appropriate and there is no reason why Samson should not be represented with a club, though the jaw-bone of an ass was his distinguishing weapon.

135, 136. *shifted out*] Deighton: "In this phrase, the play upon words is still kept up, as though he had *shifted out of a garment*."

139, 140. *leans me . . . bids me*] See on l. iii. 54, 55 *anis*.

143. *possessed*] instructed, informed,

as in line 148 *infra*, where it has the further meaning of influenced.

145. *they Margaret*] On the whole the reading of the Folios is rather more suggestive than that of the Quarto. The latter has been retained not because it gives better sense but because at this point in Borachio's muddled story it seems more likely that Conrade should genuinely desire a clear statement of the facts than that he should "ask for information" with the scornful inflection of Miss Rosa Dartle.

156. *We charge . . . stand!*] This promptitude is as unexpected as the sensible parting injunction of Dogberry, "to watch about Signior Leonato's door"; but delay at this point would have been fatal to the development of the plot.

Sec. Watch. Call up the right master constable. We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.
First Watch. And one Deformed is one of them: I know 160 him; a' wears a lock.
Con. Masters, masters.
Sec. Watch. You'll be made bring Deformed forth, I warrant you.
Con. Masters— 165
First Watch. Never speak: we charge you let us obey you to go with us.
Bora. We are like to prove a goodly commodity, being taken up of these men's bills.
Con. A commodity in question, I warrant you. Come, 170 we'll obey you. [Exeunt.]

159. in the] in a Ff 3, 4. 161. a'] a Q, F; he Rowe. 165. Masters—] Theobald (with comma). 166, 167. Never speak . . . with us] given to Conrade in Q and Ff; corrected by Theobald.

157. right master constable] "Right" seems to be used here as an adverb, as in such phrases as 'right honourable,' 'right worshipful' (Deighton).

161. lock] A lock of hair, hanging down on the left shoulder, sometimes adorned with favours, and called a *love-lock*. Nares says that the custom of wearing locks came from France and quotes from Greene's *Quippe for an Upstart Courtier* (Works, ed. Grosart, xi. 247): "Will you bee Frenchified with a love lock downe to your shoulders, wherein you may weare your mistresse favour?" And in the poem called *Ignoto* (Marlowe's Works, ed. Dyce, p. 366) occurs the line "Nor will I wear a rotten Bourbon lock." The custom is referred to with contempt by poets and playwrights as well as by serious-minded authors like Prynne, who wrote a tract against *The Unloveliness of Love-locks*. See Lyly's *Midas*, III. ii. (Works, ed. Bond, iii. 133): "Besides, I instructed thee in the phrases of our eloquent occupation, as 'how sir will you be trimmed? will you have . . . a low curle on your head like a Bull, or dangling lock, like a spaniel? your love-locks wreathed with a silken twist, or shaggie to fal on your shoulders?" Beaumont and Fletcher, *The Knight of the Burning Pestle*, III. i. [Camb. Eng. Classics, vi. 203]:—

"This Gyant train'd me to his [loathsome] den,
 . . . and cut away my beard,
 And my curl'd locks wherein were
 Ribands ty'de";

and a poem called "In Cyprium," printed among the *Epigrams* by J. D. (Marlowe's Works, ed. Dyce, p. 357):—

"He takes tobacco, and doth wear
 a lock,
 And wastes more time in dressing
 than a wench."

168, 169. commodity . . . taken up . . . bills] "A cluster of conceits," as Malone said. *Commodity* has the usual contemporary meaning of a parcel of goods, obtained on credit or taken up from a usurer, generally at an exorbitant rate of interest. See Massinger, *The Bondman*, II. iii. (ed. Hartley Coleridge, in *The Old Dramatists*, p. 83):—

"if, for drawing gallants
 Into mortgages for commodities,
 cheating heirs
 With your new counterfeit gold
 thread, and gumm'd velvets,
 He does not transcend all that went
 before him,
 Call in his patent";

Webster, *The White Devil*, III. iii. (ed. Hazlitt, *Library of Old Authors*, II. 77):—

SCENE IV.—*Hero's apartment.**Enter* HERO, MARGARET, and URSULA.

Hero. Good Ursula, wake my cousin Beatrice, and desire
her to rise.

Urs. I will, lady.

Hero. And bid her come hither.

Urs. Well.

[*Exit* 5

Marg. Troth, I think your other rebato were better.

Hero. No, pray thee, good Meg, I'll wear this.

Marg. By my troth, 's not so good, and I warrant your
cousin will say so.

Hero. My cousin's a fool, and thou art another: I'll wear 10
none but this.

Marg. I like the new tire within excellently, if the hair

SCENE IV.

SCENE IV.] Capell. ACT IV. Spedding. *Hero's apartment.*] Theobald
(in *Leonato's House*). 5. *Exit*.] Hanmer. 6. *rebato*] Q, Ff; *rabato* Hanmer
and many editors. 8. *troth*, 's] Capell; *troth* 's Q, Ff; *troth it's* Rowe (2).

"base rogues that undo young
gentlemen

By taking up commodities";

Middleton, *The Spanish Gypsy*, II. iii.
191-193 (ed. Bullen, i. 253): "Rather
than he should be altogether destitute,
... he shall take up a commodity of
cloth of me, tell him." *Bills* are both
the bonds given as security for the goods,
and the weapons of the watchman. In
question = "subject to judicial trial or
examination" (Steevens).

SCENE IV.

6. *rebato*] "A collar-band, or ruff,
which turned back upon the shoulders"
according to Skeat and Mayhew, *Tudor
and Stuart Glossary*. The word seems
to have been used both for the collar
itself, an elaborate article of fashionable
attire, and for the wire support which
kept it in place. For the former mean-
ing, see Dekker's *Guls Hornbook*, ed.
Grosart, II. 211 (quoted by Steevens):
"Your stiffnecked *rebatoes* (that have
more arches for pride to row vnder, then
can stand under five London Bridges)";
and the song in Heywood's *Rape of
Lucrece* (*Works*, ed. 1874, v. 213), ad-
dressed to "fine smug country Lasses"

who, in order to qualify for polite town
society, would

"Partlets turn into *Rebatoes*,
And stead of Carrets eate Potatoes."

For the latter meaning, see the passage
cited by Halliwell Phillipps from Dent's
Pathway to Heaven, p. 42: "I pray you,
sir, what say you to these great ruffles,
which are borne up with supporters
and *rebatoes*, as it were with poste and
raile."

12. *tire*] The complete head-dress, con-
sisting of the foundation and of the false
hair and ornaments attached. Strutt, in
his *Complete View of the Dress and
Habits*, etc. (ed. Planché, 1847, i. 195)
quotes Hall's account of the famous
masque in which Henry VIII. and his
sister took part. The six ladies entered
"with marvellous ryche and straunge
tiers upon their heades." The practice
of wearing false hair was condemned
by the satirists of the age. See Will
Bagnall's "Ballet" in the *Satirical
Songs and Poems on Dress* printed for
the Percy Society, 1849, p. 146:—

"And at the devill's shoppes you buy,
A dress of powdered hayre,
On which your feathers flaunt and
fly";

and W. Goddard, *A Satyricall Dialogue*

were a thought browner; and your gown's a most rare fashion, i' faith. I saw the Duchess of Milan's gown that they praise so.

15

Hero. O, that exceeds, they say.

Marg. By my troth, 's but a night-gown in respect of yours: cloth a gold, and cuts, and laced with silver, set with pearls down sleeves, side sleeves, and

14. *i' faith*] Pope; *yfaith* Q, F. 17. *troth*, 's] Capell; *troth* 's Q, F; *troth*, *it*'s Pope. 17. *in*] *it* Q. 18. *a gold*] Q, F; *o' gold* Capell; *of gold* Pope. 19. *pearls down sleeves*] Steevens, followed by Dyce; *pearls, down sleeves*, Q and Ff 1, 2; *pearls down-sleeves*, Ff 3, 4.

(quoted in Stubbes, *Anatomie of Abuses*, Shakes. Soc., p. 258):—

"I cannot tell the greate foole hee is wise,
Nor tell fowle ladies, they are wondrous faire;
I ne're applaude about heans-spangled skies,
The curl'd-worme tresses of dead-borrowed haire."

12. *within*] This may, as Boas thinks, refer to the inner trimming of the head-dress; but it may with equal propriety be referred to an inner room, for there is no suggestion that all the items of Hero's wedding finery are lying about in the apartment.

16. *exceeds*] excels; used absolutely.

17. *By my troth*, 's] The Cambridge editors remark that "the recurrence of this phrase, '*By my troth*''s' makes it almost certain that the omission of *it* is not a printer's error, but an authentic instance of the omission of the third personal pronoun." See Abbott, *Shakes. Gram.*, §§ 400, 401. The shortened form in the text may be an example of this common usage, or it may be due, as Capell suggested, to a characteristic rapidity in Margaret's speech.

night-gown] The modern "dressing-gown" is probably a fairly exact equivalent for this word here and in *Macbeth*, II. ii. 70:—

"Get on your *night-gown*, lest occasion call us

And show us to be watchers."

In *The Siege of Rhodes*, Act v., after line 178 (*Belles Lettres Series*), the stage direction reads: "Enter Villierius, Admiral, Ianthe. She in a *night-gown* and a chair is brought in."

in respect of] in comparison with.

18. *cuts*] J. C. Smith defines *cuts* as "indentations on the edge of a gown,

showing an inlay of different material. Distinguished from 'slashes' which were in the body of the garment." It is not easy to say exactly how the old writers used these terms. In Hall's account of the gala attire of Henry VIII. and a "certayne number of gentlemen" he says that they were "apparayled all in one sewte of shorte garments, . . . with long sleeves, all *cut* and lyned with clothe of gold" (given by Strutt, *Complete View of the Dress and Habits*, etc., ed. Planché, 1847, i. 195). Again, in Stubbes, *Anatomie of Abuses*, 1583 (ed. Shakes. Soc.), the author describes a certain kind of hose, "wherof some be paned, *cut* and drawne out with costly ornaments." In both these quotations the word *cut* might mean slashed and filled in with the other costly material mentioned. This fashion of slashing garments, especially the bodice and sleeves of women's dresses, is clearly illustrated in many of the woodcuts reproduced in the Roxburghe collection of ballads.

19. *pearls down sleeves, side sleeves*] Here again a glance at the woodcuts illustrating the songs and ballads of the period would help to make this clear. In the famous song *Lady Greensleeves*, given in *Satirical Songs and Poems on Dress* (Percy Society, p. 98), the lines occur:—

"Thy gown was of the grassy green,
Thy sleeves of satin hanging by,"
and the editor, Mr. Fairholt, adds a note to the effect: "Sleeves were anciently a separate article of dress, of another colour and quality, frequently, than the garment to which they were attached. . . . They were affixed by points, or laces, with aiguillettes." This, I take it, applies not to the close-fitting sleeves which were made of the same material

skirts, round underborne with a bluish tinsel: but 20
for a fine, quaint, graceful and excellent fashion,
yours is worth ten on't.

Hero. God give me joy to wear it! for my heart is exceeding heavy.

Marg. 'Twill be heavier soon by the weight of a man. 25

Hero. Fie upon thee! art not ashamed?

Marg. Of what, lady? Of speaking honourably? Is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think you would have me say, 'saving your reverence, a 30 husband': an bad thinking do not wrest true speak-

20. *skirts, round*] Q, Ff 1, 2; *skirts, round*, Ff 3, 4; *skirts round* Hammer and many editors. 30, 31. 'saving . . . husband'] Cambridge editors; no inverted commas Q, Ff; (*saving your reverence*) 'a husband': Pope.

as the rest of the dress, but to the extra *side sleeves*, which were generally arranged to fall away from the shoulders, over the back, as may be seen in the old woodcuts. For *side* = wide (and *sideness* = width) see Stubbes, *Anatomie of Abuses* (ed. Shakes. Soc.), in his description of the hose, alluded to in preceding note: "The other containeth neither length, breadth nor *sideness* (being not past a quarter of a yarde *side*)," etc. Reed quotes the *Chronicle* of Stowe (ed. 1631, p. 327), who, in his account of the "exceeding pride in garments" in Henry IV.'s reign, cites the lines of Thomas Occleve:—

"Now hath this land little neede of
Broomes,
To sweepe away the filth out of the
street:
Sen *side sleeves* of pennillesse
groomes,
Will it vp lick be it drie or weete."

If we could find evidence to prove that *down sleeves* were the close-fitting sleeves which extended to the wrist, then the whole passage would be clear. This is probable, but has not been proved. It is better, therefore, to adopt the punctuation of Steevens, who, by omitting the comma after *pearls*, takes *down* as a preposition; the phrase "set with pearls," according to this reading, will then apply certainly to "sleeves," and possibly to the whole dress—side sleeves and skirt.

20. *round underborne*] According to Capell these words refer to the pearls;

"they had under them strips of 'a blueish tinsel.'" If the punctuation of Steevens be adopted this interpretation seems necessary; but Margaret was talking in a breathless hurry. *Round underborne*, etc., may describe the skirt, which would be edged on the inside or "piped" with tinsel, to hold it well away from the feet, as was the fashion of the day, a mode which may be seen illustrated in contemporary portraits.

23, 24. *my heart . . . heavy*] A premonition of approaching disaster, the kind of warning note often heard in Shakespeare.

30, 31. *say, 'saving . . . husband'!*] The punctuation of the Cambridge editors is here adopted as it is almost the same as that of the Quarto and Folios and gives the same meaning to the whole passage. The phrase *saving your reverence* (generally contracted *sirreuerence*) was used by way of apology to introduce an expression offensive to taste or morality, as in *The Perittaine Widdow*, II. i. 234 (*Shakes. Apoc.*, Tucker Brooke, p. 231): "A man that would keepe Church so dully; rise early before his seruants, and e'en for Religious hast, go vngarterd, vnbuttend, nay, *sir Reuerence*, vntrust, to Morning Prayer." In the text Margaret means that "Hero was so prudish as to make it necessary to apologize for even using the word 'husband'" (W. A. Wright). According to the punctuation of Pope, and many later editors, Margaret on her own account apologizes for the decorous substitution of "husband" for "man."

ing, I'll offend nobody: is there any harm in 'the heavier for a husband'? None, I think, an it be the right husband and the right wife; otherwise 'tis light, and not heavy: ask my Lady Beatrice else; 35 here she comes.

Enter BEATRICE.

Hero. Good morrow, coz.

Beat. Good morrow, sweet Hero.

Hero. Why, how now? do you speak in the sick tune?

Beat. I am out of all other tune, methinks. 40

Marg. Clap's into 'Light a Love'; that goes without a burden: do you sing it, and I'll dance it.

Beat. Ye light a love with your heels! then, if your

33. *an*] Capell; and (6) Q, F; *if* Pope. 41. *Clap's*] Q; *Claps* F; *Clap* us Rowe (2). 41. *Light a*] Q, F; *Light o'* Rowe (2). 43. *Ye*] Q, Ff; *Yes* Rowe; *Yea* Capell (conj.). 43. *a love*] *aloue* Q; *aloue* Ff; *o' love* Rowe (2). 43. *heels*!] Capell; comma Q, F.

41. 'Light a Love'] An old dance tune, frequently alluded to. Halliwell says that the "earliest notice of the tune yet discovered is in *A Gorgious Gallery of Gallant Inventions*, 1578, where 'the lover exhorteth the lady to be constant to the tune of—Attend thee, go play thee—not *Light of Love*, lady.'" Chapell, however, says that "In the collection of George Daniel is *A very proper dittie: to the tune of Lightie loue*: which was printed in 1570." Whatever the date of its first notice in print the air was evidently a popular one. In *The Two Gentlemen of Verona*, i. ii. 83, it is referred to with a quibble, as in the text:—

"*Julia.* Best sing it to the tune of 'Light o' love'.

Lucetta. It is too heavy for so light a tune.

Julia. Heavy! belike it hath some burden then."

It is "much to be regretted," as Chapell remarked, "that the words of the original song are still undiscovered." The poem in Mr. Daniel's collection, given in full by Staunton (p. 745), is "very proper" and very dull.

42. *burden*] The burden of a song was not originally the chorus or refrain, as it came to mean later, but the *under-song*, which was kept up throughout at a low pitch and sung by men's bass

voices. In the *Prologue*, l. 672, Chaucer describes the Pardoner:—

"Ful loude he song, 'Come hider, love, to me.'
This somnour bar to him a stif
burdoun,
Was never trompe of half so greet
a soun."

Again in *The Four Elements* (Hazlitt's Dodsley, vol. i., p. 49):—

"*Ignorance.* But if thou wilt have a song that is good,
I have one of Robin Hood,
The best that ever was made.
Humanity. Then, o' fellowship, let us hear it.

Ignorance. But there is a *burden*,
thou must bear it,
Or else it will not be."

See also *The Tempest*, i. ii. 381, *The Winter's Tale*, iv. iv. 195, and *As You Like It*, iii. ii. 261: "I would sing my song without a *burden*: thou bringest me out of tune."

43. *Ye light . . . heels*] Beatrice retorts with a double-edged pun. *Light a love* here = wanton (the noun); and *with your heels* is equivalent to "light-heeled" or "short-heeled," slang terms meaning unchaste. Cf. Porter, *Two Angry Women of Abington* (Malone Soc. Reprints, l. 740): "Light aloue, shorte heeles, mistress Goursey."

husband have stables enough, you'll see he shall
 lack no barns. 45
Marg. O illegitimate construction! I scorn that with
 my heels.
Beat. 'Tis almost five o'clock, cousin; 'tis time you were
 ready. By my troth, I am exceeding ill: heigh-ho!
Marg. For a hawk, a horse, or a husband? 50
Beat. For the letter that begins them all, H.
Marg. Well, an you be not turned Turk, there's no more
 sailing by the star.
Beat. What means the fool, trow?
Marg. Nothing I; but God send everyone their heart's 55
 desire!

44. *you'll see*] Q (*youle*); *you'll looke* F. 48. *o'clock*] Theobald; *a clocke*
 Q, F. 52. *an*] Capell; *and* Q, Ff.

45. *barns*] A pun hardly needing Johnson's explanation: "A quibble between *barns*, repositories of corn, and *bairns*, the old word for children." The latter still survives of course in Scotland. The obsolete form *barne* is found in *The Winter's Tale*, III. iii. 70, and in *All's Well that Ends Well*, I. iii. 27, in both cases on the lips of illiterate men.

46, 47. *I scorn . . . heels*] I reject it with scorn; a proverbial expression. See *The Merchant of Venice*, II. ii. 9-10: "do not run; scorn running with thy heels"; and Rowland's *Collection of Epigrams and Satires*, 1611 (cited by Staunton), "The Letting of Humours Blood in the Head Vaine":—"Bidde me goe sleepe? I scorne it with my heeles."

48. *almost five o'clock*] J. C. Smith quotes from *The Puritan*, v. i., for a parallel for this early marriage hour: "Hie thee; 'tis past five; bid them open the church-door; my sister is almost ready."

49. *heigh-ho*] This exclamation, and the following question of Margaret, remind us of Beatrice's light-hearted reference to the old song in II. i. 299 *ante*. She sighs now in earnest.

51. *the letter . . . H*] The noun ache was formerly pronounced aitch, which naturally led to quibblings on the letter H. Among the *Proverbs and Epigrams* of John Heywood, printed for the Spen-

ser Society, is one "Of the letter H" (p. 111):—

"H is worst among letters in the
 crosse row,
 For if thou finde him other in thine
 elbow,
 In thine arme, or leg, in any degree,
 In thy head, or teeth, in thy toe or
 knee,
 Into what place soever H, may pike
 him,
 Where ever thou finde ache, thou
 shalt not like him."

Barron Field cites a couplet from *Wit's Recreations* in the Shakes. Soc. Papers, III. 132:—

"Nor hawk, nor hound, nor horse,
 those letters *hhh*,
 But *ach* itself, 'tis Brutus' bones
 attaches."

52. *an . . . Turk*] if you have not renounced your vows, become a pervert (*i.e.* here, "become a lover"); a fairly common expression for a complete change or reversal in character or condition. See *Hamlet*, III. ii. 287, and Massinger, *The Renegado*, v. iii. (ed. H. Coleridge in *The Old Dramatists*, p. 121), where the expression is used in its literal and its derived sense:—

"Nay, more; for there shall be no
 odds betwixt us,
 I will turn Turk."

53. *the star*] the pole star.

54. *trow*] I wonder. Cf. *Cymbeline*, I. vi. 47:—

"What is the matter, *trow*?"

Hero. These gloves the count sent me; they are an excellent perfume.

Beat. I am stuffed, cousin; I cannot smell.

Marg. A maid, and stuffed! there's goodly catching of cold. 60

Beat. O, God help me! God help me! how long have you professed apprehension?

Marg. Ever since you left it. Doth not my wit become me rarely? 65

Beat. It is not seen enough, you should wear it in your cap. By my troth, I am sick.

Marg. Get you some of this distilled *Carduus Benedictus*, and lay it to your heart: it is the only thing for a qualm. 70

Hero. There thou prickest her with a thistle.

Beat. *Benedictus*! why *Benedictus*? you have some moral in this *Benedictus*.

60. *goodly*] a *goodly* Ff 3, 4, Rowe.

68. *of this*] of the Capell conj.

57, 58. *gloves . . . perfume*] Perfumed gloves were in high favour at the time. Stubbes, in his *Anatomie of Abuses* (Shakes. Soc., p. 79) mentions the women's "*sweet washed gloves*, imbrodered with golde, siluer, and what not." See also *A Warning for Faire Women*, Act 1., ll. 539-542 (ed. Simpson, *School of Shakespeare*, p. 261): "The *gloves* you showed me and the Italian purse are both well made, . . . but trust me, the *perfume* I am afraid will not continue; yet upon your word I'll have them too." Strutt quotes Howe, in his continuation of Stowe's *Chronicle* (*Florida Angel-Cynnan*, iii. 89): "that year [about 1574, after the Earl of Oxford's return from Italy with many 'pleasant things'] the queen had a paire of *perfumed gloves* trimmed only with four tuftes, or roses of coloured silke." But this luxurious article of attire must have been introduced into England at an earlier date, for Strutt (iii. 80) quotes also from a MS. in the Harleian Library, which mentions in the inventory of Henry VIII.'s wardrobe at Hampton Court "a payer of *sweete gloves*, lined with white vellat."

59. *I am stuffed*] i.e. I have a cold in the head.

63. *apprehension*] The word is used

by Beatrice in the sense of wit; by Margaret, in her reply, in the sense of clear perception or judgment. The verb *apprehend* has the latter meaning in Leonato's speech, II. i. 74 *ante*, "you *apprehend* passing shrewdly."

68. *Carduus Benedictus*] The "blessed" or "holy thistle" was looked upon as a sovereign cure for all afflictions. *The Gardener's Labyrinth*, cited by Rushton in *Shakespeare Illustrated by Old Authors*, p. 35, says that the "worthie hearbe" was "named the *blessed thistle* (for his singular vertues) as well against poysons, as the pestilent ague, and other perillous diseases of the heart." Gerarde, in his *Herball*, 1633, pp. 1171-1172, does not mention this last most important "virtue" of the *Carduus Benedictus*, but he enumerates many others. The plant is a sure remedy in cases of pestilence, fever, giddiness, all kinds of poison, deafness, bitings of mad dogs, etc., etc. "The distilled water therof is of lesse vertue" but doubtless, as Margaret says, "the only thing for a qualm."

73. *moral*] hidden meaning, as in *The Taming of the Shrew*, IV. iv. 78: "but has left me here behind, to expound the meaning or *moral* of his signs and tokens."

100 MUCH ADO ABOUT NOTHING [ACT III.]

Marg. Moral! no, by my troth, I have no moral meaning;
I meant, plain holy-thistle. You may think per- 75
chance that I think you are in love: nay, by'r lady,
I am not such a fool to think what I list, nor I list
not to think what I can, nor indeed I cannot think,
if I would think my heart out of thinking, that you 80
are in love, or that you will be in love, or that you
can be in love. Yet Benedick was such another, and
now is he become a man: he swore he would never
marry, and yet now in despite of his heart, he eats
his meat without grudging: and how you may be
converted I know not, but methinks you look with 85
your eyes as other women do.

Beat. What pace is this that thy tongue keeps?

Marg. Not a false gallop.

Re-enter URSULA.

Urs. Madam, withdraw: the prince, the count, Signior
Benedick, Don John, and all the gallants of the 90
town, are come to fetch you to church.

Hero. Help to dress me, good coz, good Meg, good
Ursula. [Exeunt.]

75. *holy-thistle*] Rowe; *holy thissel*(l) Q, F. 79. *of thinking*] *with*
thinking Pope; *o' thinking* Capell. 87. *that thy*] *thy* F 4, Rowe. 89.
Re-enter] Capell; *Enter* Q, F. 93. *Exeunt*] Rowe; omitted in Q, FF.

83, 84. *he eats . . . grudging*] Benedick has become a man, he behaves now as all men do. The special implication is clear from the words "he swore he would never marry."

88. *a false gallop*] an artificial canter, not the natural pace of a horse. Touchstone speaks of his rhymes as "the very false gallop of verses" (*As You Like It*,

III. ii. 119), and the expression is also used metaphorically by Thomas Nashe in his *Terrors of the Night*, ed. Grosart in *The Huth Library*, vol. iii. p. 254: "I have rid a *false gallop* these three or four pages; now I care not if I breathe mee, and walke soberly and demurely half a dozen turnes, like a grave citizen going about to take the ayre."

SCENE V.—*Another room in Leonato's House.*

Enter LEONATO, *with* DOGBERRY and VERGES.

Leon. What would you with me, honest neighbour?

Dog. Marry, sir, I would have some confidence with you, that decerns you nearly.

Leon. Brief, I pray you; for you see it is a busy time with me. 5

Dog. Marry, this it is, sir.

Verg. Yes, in truth it is, sir.

Leon. What is it, my good friends?

Dog. Goodman Verges, sir, speaks a little off the matter: an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows. 10

SCENE V.] Capell. Another . . .] Theobald (*apartment for room*).
Enter . . .] Rowe; *Enter Leonato, and the Constable, and the Headborough.*
Q, Ff. 2. *Dog.*] Dogberry's speeches assigned to Constable Dogberry (various abbreviations) in Q, Ff, and those of Verges to Headborough. 2. *Marry*] Rowe; *Mary* Q, F (and l. 6). 4. *it is*] 'tis F 4, Rowe. 9. *little off*] Capell conj., Steevens and most succeeding editors; *little of* Q, Ff. 12. *honest*] as *honest* Rowe (2).

SCENE V.

1. *Enter, etc.*] The old stage direction reads: Enter Leonato, and the Constable, and the Headborough. Halliwell quotes from Blount's *Law Dictionary*, 1691: "*Headborow* signifies him that is chief of the frankpledge, and that had the principal government of them within his own pledge. . . . The same officer is now called a constable." It is clear from the first few lines of the scene that Verges is the headborough.

2. *confidence*] For a similar misuse of this word see *Romeo and Juliet*, II. iv. 133: "I desire some *confidence* with you," and *The Merry Wives of Windsor*, I. iv. 172: "I will tell your worship more of the wart the next time we have *confidence*." The *New Eng. Dict.* gives these three passages under *confidence*: the confiding of private or secret matters to another, etc., etc., but adds that in these quotations "some take *confidence* as a humorous blunder for *conference*." I should certainly do so, but in all three cases the suggestion is of private or

confidential talk, so that the word used is not entirely "off the matter."

12. *honest . . . brows*] A proverbial saying. Reed quotes from *Gammer Gurton's Needle* (Hawkins, *Origin of the English Drama*, I. p. 230): "I am as true, I wold thou knew, as *skin betwene thy browes*." So in Porter's *Two Angry Women of Abington* (Malone Society Reprints, I. 1041): "True as the *skinne between your browes*," and Ben Jonson's *Bartholemew Fair*, IV. iii.: "tū shalt be as honeshṭ as the skin between his hornsh, la," (Cunningham's Gifford's *Jonson*, II. 191).

In the proverb *brows*, I think, means *eyebrows*, and it is the skin between them, not on the upper part of the forehead, that was supposed to indicate frankness and honesty. In his *Proverbs*, vol. II. p. 126, Stucky Lean quotes the following:—

"Trust not the man whose eyebrows meet,

For in his heart you'll find deceit"
(*Notes and Queries*, V. x. 288), which is a still current article of belief in popular physiognomy.

Verg. Yes, I thank God, I am as honest as any man living, that is an old man and no honester than I.

Dog. Comparisons are odorous: palabras, neighbour 15
Verges.

Leon. Neighbours, you are tedious.

Dog. It pleases your worship to say so, but we are the poor duke's officers; but truly, for mine own part, if I were as tedious as a king, I could find in my heart 20
to bestow it all of your worship.

Leon. All thy tediousness on me, ah?

Dog. Yea, an 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city, and though I be but a poor 25
man, I am glad to hear it.

Verg. And so am I.

Leon. I would fain know what you have to say.

Verg. Marry, sir, our watch tonight, excepting your worship's presence, ha' ta'en a couple of as arrant 30
knaves as any in Messina.

Dog. A good old man, sir; he will be talking: as they
say, When the age is in, the wit is out: God help us,

20. find in] find it in Globe. 22. me, ah? Q, F; me, ha? Rowe (2).
23. an 'twere . . . pound] Q (and); and . . . times F; and twice a thousand
times Pope, Hanmer. 30. ha' ta'en] ha tane Q; haue tane F; hath ta'en
Pope. 32, 33. talking . . . say,] Capell (semi-colon); talking as they say,
Q, F.

15. Comparisons, etc.] Based on this famous "derangement" are a series of mistakes round the two words in *Syr Gyles Goosecappe* (*Old Plays*, ed. Bullen, vol. iii. p. 65) ending thus:—

"Goosecappe. Be Caparisons odious,
sir Cut; what, like flowers?

Rudsbie. O asse they be odorous."

palabras] Steevens: "So, in *The Taming of the Shrew*, Induction, i. 5, the Tinker says *pocas pallabris*, that is, few words—a scrap of Spanish which might once have been current among the vulgar, and had appeared, as Mr. Henley observes, in *The Spanish Tragedy*: 'Pocas palabras, mild as the lamb,' iv. p. 139, ed. Hazlitt, Dodsley." The expression occurs again in Middleton's *The Roaring Girl*, v. i. 318 (ed. Bullen, iv. 135): "First Cutpurse. . . disgrace me not; *pacus palabras*, I will conjure for you: farewell."

18, 19. the poor duke's] Steevens points out a similar transposition in

Measure for Measure, II. i. 47, where Elbow says: "I am the poor duke's constable."

21. bestow it . . . of] Compare *All's Well*, III. v. 103:—

"I will bestow some precepts of this virgin,"

and see Abbott, *Shakesperian Grammar*, § 175, for other examples of *on* and *of* used interchangeably.

23. pound] a much better word than the times of the Folios.

24. exclamation] Dogberry must here mean "report," though it is not easy to see what word he intended. What he does say gives just the wrong sense. To exclaim on = to chide or upbraid, as in Marlowe's *Jew of Malta*, Act. III. (ed. Dyce, p. 165):—

"But I must to the Jew, and exclaim
on him,

And make him stand in fear of me."

33. When the . . . is out] Both Halliwell and W. A. Wright notice that the old form of the proverb as it

it is a world to see! Well said, i' faith, neighbour
 Verges: well, God's a good man; an two men ride' 35
 of a horse, one must ride behind. An honest soul,
 i' faith, sir; by my troth he is, as ever broke bread:
 but God is to be worshipped; all men are not alike;
 alas, good neighbour!

Leon. Indeed, neighbour, he comes too short of you. 40

Dog. Gifts that God gives.

Leon. I must leave you.

Dog. One word, sir: our watch, sir, hath indeed comprehended two aspicuous persons, and we would have them this morning examined before your worship. 45

35. *God's*] *he's* Rowe. 35. *an two*] Pope; *and two* Q, Ff. 35, 36. *ride of a horse*] Q, F; *ride of horse* F 2; *rides an horse* Ff 3, 4, Rowe (1); *ride an horse* Rowe (2). 43. *watch, sir,*] *sir* omitted in F 4. 44. *aspitious*] *aspitious* Q, Ff; *auspicious* Rowe (2).

occurs in Heywood's *Epigrammes*, 163: "When ale is in, wyt is out" is nearer to Dogberry's version than the more modern "when the wine is in, the wit is out."

34. *it is a world to see*] A very common expression. In *The Four Elements* (Hazlitt's *Dodsley*, i. 35) occur the lines:—

"For, by God, it is a pretty girl!
 It is a world to see her whirl,
 Dancing in a round."

and the editor remarks in a note: "Perhaps this may be one of the earliest passages, in which this afterwards rather favourite phrase occurs." Cf. Peele's *Sir Clyomon and Sir Clamydes*, Sc. xv. 37 (ed. Bullen, vol. ii.): "But 'tis a world to see what merry lives we shepherds lead"; and the romance of *Robert the Deuyll* (Thoms, i. 40): "it was a worlde to see the murdre that Robert dyde amonge the dampned dogges the Sarasyns."

35. *God's . . . man*] Steevens quotes two passages where this odd expression occurs; the first in the old morality of *Lusty Juventus* (Hazlitt's *Dodsley*, p. 73):—

"He will say that God is a good man,
 He can make him no better, and
 say the best he can";

the second from Burton's *Anatomy of*

Melancholy, Part III., sect. 4, memb. 1, subs. 3, p. 668, ed. 1651: "There are a certain kind of people called Coordes . . . who worship the Diuel, and alledge this reason in so doing: *God is a good man* and will do no harm, but the diuel is bad and must be pleased, lest he hurt them." Stucky Lean, in his *Proverbs*, etc., iii. 473, quotes an earlier passage from *A Hundred Mery Talys*, p. 140 (see n. i. 120 ante, and note): "in the dole tyme there came one which sayde yt *God was a good man*. . . . Anone came another and sayd ye deuyll was a good man." In his *English Proverbs and Proverbial Phrases*, Hazlitt says of this expression: "There is a proverb in German in the same terms, which is understood to convey that God does not concern himself with what goes on, but lets matters take their course; and perhaps our saying may bear a similar interpretation."

35, 36. *an two men . . . behind*] Stucky Lean quotes this saying in vol. i. p. 48 of his *Proverbs* from Smyth, *Berkeley MSS.*, with the explanation: "Meaning that in each contention one must take the fore."

36, 37. *An honest . . . broke bread*] A very similar expression occurs in *The Wit of a Woman* (Malone Society Reprints, l. 1075): "truely I see you are your mother's daughter, franke and free hearted, oh she was a good creature as *broke bread*."

104 MUCH ADO ABOUT NOTHING [III. v.]

Leon. Take their examination yourself, and bring it me:

I am now in great haste, as it may appear unto you.

Dog. It shall be suffigance.

Leon. Drink some wine ere you go: fare you well.

Enter a MESSENGER.

Mess. My lord, they stay for you to give your daughter 50
to her husband.

Leon. I'll wait upon them: I am ready.

[Exeunt Leonato and Messenger.]

Dog. Go, good partner, go, get you to Francis Seacole;
bid him bring his pen and inkhorn to the gaol: we
are now to examination these men. 55

Verg. And we must do it wisely.

Dog. We will spare for no wit, I warrant you; here's that
shall drive some of them to a noncome: only get the
learned writer to set down our excommunication, and
meet me at the gaol. 60

[Exeunt.]

47. *as it may*] Q; *as may* F. 48. *Dog. . . . suffigance*] *Exit.* Q, Ff,
corrected Rowe. 50. *Enter . . .*] Rowe. 52. *Exeunt . . .*] *Exit Leonato*
Rowe. 55. *examination*] Q; *examine* Ff. 55. *these*] Q; *those* F. 57.
here's that] *Touching his forehead.* Johnson. 58. *noncome*] Q; *non-come* F;
non-com Capell. 60. *gaol*] *gaole* Q, F. 60. *Exeunt.*] Q omits.

55. *examination*] The Folios have "is not consistent in his blunders,"
examine which has been preferred by some editors on the ground that Dog-
berry does not make mistakes in lips.
grammar, only in the "significance of words." But, as Wright says, Dogberry
58. *noncome*] *i.e. non plus*, which
Dogberry confuses with *non compos*.

ACT IV

SCENE I.—*A church.*

Enter DON PEDRO, DON JOHN, LEONATO, FRIAR FRANCIS, CLAUDIO, BENEDICK, HERO, BEATRICE, *and attendants.*

Leon. Come, Friar Francis, be brief: only to the plain form of marriage, and you shall recount their particular duties afterwards.

Friar. You come hither, my lord, to marry this lady.

Claud. No.

Leon. To be married to her: friar, you come to marry her.

Friar. Lady, you come hither to be married to this count.

Hero. I do.

Friar. If either of you know any inward impediment why you should not be conjoined, I charge you, on your souls, to utter it.

Claud. Know you any, Hero?

Hero. None, my lord.

Friar. Know you any, count?

Leon. I dare make his answer; none.

Claud. O, what men dare do! what men may do! what men daily do, not knowing what they do!

Bene. How now! interjections? Why then, some be of laughing, as ah! ha! he!

ACT IV. SCENE I. Pope. *A church*] Pope; *The inside of a Church* Collier. *Enter . . .*] *Enter Prince, Bastard, Leonato, Friar . . . and Beatrice.* Q, Ff. 4. *lady.*] *lady?* Rowe (2) and many editors. 6. *to her: friar,*] pointing of Q and F; *to her, Friar,* Ff 2-4; *to her, Friar;* Rowe (2), followed by most editors. 7. *count.*] *count?* Rowe (2). 17. *daily do,*] Q; *daily do!* F. 17. *not . . . they do!* Q; omitted in Ff. 19. *ah! ha! he!*] *ah, ha, he.* Q; *ha, ha, he.* Ff; *ha ha, ha!* Capell.

ACT IV. SCENE I.

1. *be brief*] Inauspicious words. Leonato again, as in the last scene, hastens on the catastrophe which might have been averted by a little patience.

9-11. *If either . . . utter it*] A close,

not exact, following of the English marriage service.

17. *not . . . do!*] Omitted in the Folios, perhaps as Boas suggests, because the compositor overlooked "a fourth exclamation ending in 'do.'"

18. *interjections*] Hunter quotes from

Claud. Stand thee by, friar. Father, by your leave : 20

Will you with free and unconstrained soul

Give me this maid, your daughter ?

Leon. As freely, son, as God did give her me.

Claud. And what have I to give you back, whose worth

May counterpoise this rich and precious gift ? 25

D. Pedro. Nothing, unless you render her again.

Claud. Sweet prince, you learn me noble thankfulness.

There, Leonato, take her back again :

Give not this rotten orange to your friend ;

She's but the sign and semblance of her honour. 30

Behold how like a maid she blushes here !

O, what authority and show of truth

Can cunning sin cover itself withal !

Comes not that blood as modest evidence

To witness simple virtue ? Would you not swear, 35

All you that see her, that she were a maid,

By these exterior shows ? But she is none :

She knows the heat of a luxurious bed :

Her blush is guiltiness, not modesty.

Leon. What do you mean, my lord ?

Claud. Not to be married, 40

Not to knit my soul to an approved wanton.

21. *with free*] *with this free* F 4. 29. *orange*] *Oreng* Q, F. 40-42. *Not to be . . . proof*] As Q, Ff; three lines ending *soul . . . lord . . . proof* Variorums 1778, 1785; *Not to be . . . soul* one line, Dyce. 41. *Not to knit*] Q, F; *Not knit* Ff 2-4; *Nor knit* Steevens conj.

Lyly's *Endymion*, III. iii. 5, where Sir Tophas says: "An interjection, whereof some are of mourning: as *eho, vah*," words more appropriate than Benedick's to the present tragic situation (*Works*, ed. Bond, III. 42).

20. *Stand thee*] See III. i. 1 and III. iii. 100 *ante*.

27. *learn me*] The use of *learn* as a transitive verb, once general, is now regarded as a vulgarism. Furness notes that Caliban uses both *learn* and *teach* in the same sense within a few lines:—

"You taught me language and my profit on't

Is, I know how to curse. The red plague rid you

For *learning* me your language."

{*The Tempest*, I. ii. 364.)

34. *modest evidence*] evidence of modesty.

38. *luxurious*] lustful; so the noun

= lust in verses entitled *Ignoto*, printed among Marlowe's *Works*, ed. Dyce, p. 366:—

"I love thee not for unchaste luxury."

40, 41. *Not to be . . . proof*] Re-arrangement here is not satisfactory. The division of the Variorums gives two smooth metrical lines if *approved* is read as a trisyllable, but it also leaves two lines incomplete: "What do you mean, my lord?" and "If you in your own proof." Dyce's arrangement helps less.

41. *approved*] tested and convicted, as in *Othello*, II. iii. 211-213:—

"And he that is *approved* in this offence,

Though he had twinn'd with me,

both at a birth,

Shall lose me."

Usually, when used adjectivally as in the text, the word bears a more favour-

Leon. Dear my lord, if you, in your own proof,
Have vanquish'd the resistance of her youth,
And made defeat of her virginity,—
Claud. I know what you would say: if I have known her, 45
You will say she did embrace me as a husband,
And so extenuate the 'forehand sin.
No, Leonato.
I never tempted her with word too large;
But, as a brother to his sister, show'd 50
Bashful sincerity and comely love.
Hero. And seem'd I ever otherwise to you?
Claud. Out on thee seeming! I will write against it:
You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown; 55
But you are more intemperate in your blood
Than Venus, or those pamper'd animals
That rage in savage sensuality.

42. *Dear*] *Dear, dear* Capell; *Dearest* Wagner conj. 42. *proof*] *approof* Theobald. 44. *virginity*,—] Rowe (subs.); full stop Q, Ff. 46. *You will*] Q, Ff; *You'll* Pope. 47. *'forehand*] Malone; *forehand* Q, Ff. 47, 48. And so . . . No, Leonato] As Pope; one line Q, Ff. 53. *thee seeming!*] *thee seeming*, Q, Ff; *thee!* *Seeming!* Grant White, Cambridge editors; *thee, seeming!* Collier; *thy seeming!* Pope. 54. *seem*] *seem'd* Hanmer. 54. *Dian*] Rowe; *Diane* Q, Ff 1, 2; *Diana* Ff 3, 4. 58. *rage*] *range* Collier MS.

able significance and means tested and approved in the modern sense.

42. *your own proof*] your own test or trial of Hero.

47. *extenuate*] lessen or excuse, as in *Measure for Measure*, II. i. 27:—

"You may not so extenuate his offence
For I have had such faults; but
rather tell me,
When I, that censure him, do so
offend,
Let mine own judgment pattern
out my death,
And nothing come in partial."

In the following passage from Bacon's *The Advancement of Learning*, Book III. § 3, the word means to lessen or depreciate and carries with it no sense of excuse: "For howsoever it hath been ordinary with politike men to extenuate and disable learned men by the names of *pedantes*," etc.

47. *the 'forehand sin*] i.e. the sin of anticipating marriage.

49. *large*] See II. iii. x89, "*large jests*."

53. *Out on thee . . . against it*] Most editors, following Seymour, insert some

kind of stop after *thee*, so that *seeming*, separated from the malediction against Hero, may refer to and explain the neuter *it* at the end of the line. This pointing gives reasonable sense, but the original punctuation may be retained (except for the substitution of exclamation mark for comma after *seeming*). Claudio, in his indignation, confounds Hero with her treachery. He bans her and her deceit, vowing to write against the latter.

54. *seem*] Changed to *seem'd* by Hanmer and others who miss the point of these lines. Claudio wishes to emphasize the seeming, the hypocrisy, he has just declaimed against. Even now, at this moment, Hero looks chaste, but her modest blushes give the lie to her real nature.

55. *bud*] This simile naturally suggested itself after the mention of Dian; for Dian's buds, or the buds of *Agnus Castus*, had the virtue of keeping men and women chaste. See *A Midsummer Night's Dream*, IV. i. 76:—

"Dian's bud o'er Cupid's flower
Hath such force and blessed power."

Hero. Is my lord well, that he doth speak so wide?

Leon. Sweet prince, why speak not you?

D. Pedro. What should I speak? 60

I stand dishonour'd, that have gone about

To link my dear friend to a common stale.

Leon. Are these things spoken, or do I but dream?

D. John. Sir, they are spoken, and these things are true.

Bene. This looks not like a nuptial!

Hero. True! O God! 65

Claud. Leonato, stand I here?

Is this the prince? is this the prince's brother?

Is this face Hero's? are our eyes our own?

Leon. All this is so; but what of this, my Lord?

Claud. Let me but move one question to your daughter, 70

And by that fatherly and kindly power

That you have in her, bid her answer truly.

Leon. I charge thee do so, as thou art my child.

Hero. O, God defend me! how am I beset!

What kind of catechising call you this? 75

Claud. To make you answer truly to your name.

Hero. Is it not Hero? Who can blot that name

With any just reproach?

59. *wide?* *wilde?* Collier MS. 60. *Leon.* *Claudio* Dyce (2 and 3).
65. *Bene.* *This . . . nuptial* *Aside.* Furness conj. 65. *True!* Ff 3, 4;
True, Q, Ff 1, 2. 73. *do so* Q, F 2; *doe* F; *to do* Ff 3, 4. 76. *Claud*
Q, F; *Leo(n)* Ff 2-4, Rowe.

59. *wide*] wide of the mark. So, in
an even more pathetic passage in *King*
Lear, iv. vii. 50:—

"*Lear.* You are a spirit, I know:
when did you die?"

Cordelia. Still, still, far *wide*!"

See also Massinger, *The Maid of Honour*, ii. ii. (ed. H. Coleridge, p. 194):—

"You are *wide*,

The whole field *wide*. I, in my
understanding,

Pity your ignorance."

60. *Sweet prince*, etc.] It is strange
that Tieck should have been followed
by Dyce and others in attributing this
speech to Claudio. Leonato naturally
turns to the prince, hoping to hear the
monstrous charge refuted. Don Pedro's
answer makes it clear to whose appeal
he is responding.

61. *gone about*] *endeavoured*. See i.
iii. 10 *ante*.

62. *stale*] See ii. ii. 24 *ante*.

65. *True! O God!*] *Hero's* words are
spoken in amazed iteration of Don John's
speech, not in agreement with Benedick's.

66. *Leonato, stand*, etc.] A series
of rhetorical questions that strengthens
the uneasy impression we have of
Claudio's insincerity. He is too con-
scious of himself and of his part.

70. *move*] propose, as in *Othello*, iii.
iv. 166:—

"If I do find him fit, I'll *move* your
suit," etc.

71. *kindly*] natural. See note on
kind, i. i. 25 *ante*, and cf. Ford, *The*
Lover's Melancholy, i. iii. (ed. H. Cole-
ridge, p. 5):—

"You are bitter;

And brother, by your leave, not
kindly wise."

73. *do so*] Folio omits *so*, a slip which
spoils the metre.

Claud. Marry, that can Hero :
 Hero itself can blot out Hero's virtue.
 What man was he talk'd with you yesternight 80
 Out at your window, betwixt twelve and one ?
 Now, if you are a maid, answer to this.
Hero. I talk'd with no man at that hour, my lord.
D. Pedro. Why, then are you no maiden. Leonato,
 I am sorry you must hear : upon mine honour, 85
 Myself, my brother, and this griev'd count
 Did see her, hear her, at that hour last night
 Talk with a ruffian at her chamber-window ;
 Who hath indeed, most like a liberal villain,
 Confess'd the vile encounters they have had 90
 A thousand times in secret.
D. John. Fie, fie ! they are not to be named, my lord,
 Not to be spoke of.
 There is not chastity enough in language
 Without offence to utter them. Thus, pretty lady, 95
 I am sorry for thy much misgovernment.
Claud. O Hero ! what a Hero hadst thou been,
 If half thy outward graces had been placed

79. *itself*] *it selfe* Q, F; *herself* Rowe. 84. *are you*] Q; *you are* F.
 85. *I am*] I'm Dyce (2). 89. *most . . . liberal*] *like an illiberal* Hammer;
like a most liberal Anon. 91-93. *A thousand . . . spoke of*] As in Q, Ff;
 two lines, ending *are . . . spoke(n) of* Hammer and many editors. 93. *spoke*]
 Q; *spoken* Ff. 96. *I am*] I'm Dyce (2).

79. *Hero itself*] the name *Hero*.
 84. *Why, then . . . maiden*] An inevitable conclusion. Claudio had framed his question in such a way as to force Hero into either what must seem like a denial of the truth, or into a confession of her guilt.
 89. *liberal*] "frank beyond honesty or decency. Free of tongue" (Johnson). *Liberal* here has much the same meaning as *large* in II. iii. 189 *ante* and line 49 of this scene. Cf. *Othello*, v. ii. 220 and II. i. 165 :—
 "Des. Is he not a most profane and liberal counsellor ?
 Cassio. He speaks home."
 90. *Confess'd*] "This 'confession' was apparently made by Borachio between his dialogue with Margaret and his account of the episode to Conrade. Cf. [III. iii. 148-151 *ante*], 'partly by the dark night, which did deceive them, but chiefly by my villany, which did confirm any slander that Don John had made, away went Claudio enraged'" (Boas).
 95. *Without . . . lady*] Before a heavy stop, blank verse admits superfluous light syllables within the line, as at the end of it.
 96. *misgovernment*] irregularity of conduct, not used elsewhere by Shakespeare but, as Wright notes, "he has 'misgoverning' in the same sense" in *Lucrece*, 654 :—
 "Black lust, dishonour, shame, *misgoverning*,
 Who seek to stain the ocean of thy blood."
 The word is used in the same sense of indecorous behaviour in *A Knacke to know an honest Man*, Malone Society Reprints, 160-161 :—
 "do not stain the badge of age
 And wisdom by *misgovernment*."
 97. *O Hero ! what . . . etc.*] Musical

110 MUCH ADO ABOUT NOTHING [ACT IV.

About thy thoughts and counsels of thy heart !
 But fare thee well, most foul, most fair ! farewell, 100
 Thou pure impiety and impious purity !
 For thee I'll lock up all the gates of love,
 And on my eyelids shall conjecture hang,
 To turn all beauty into thoughts of harm,
 And never shall it more be gracious. 105

Leon. Hath no man's dagger here a point for me ?
 [*Hero swoons.*]

Beat. Why, how now, cousin ! wherefore sink you down ?

D. John. Come, let us go. These things, come thus to
 light,

. Smother her spirits up.

[*Exeunt Don Pedro, Don John, and Claudio.*]

Bene. How doth the lady ?

Beat. Dead, I think. Help, uncle ! 110
 Hero ! why, Hero ! Uncle ! Signior Benedick !
 Friar !

Leon. O Fate ! take not away thy heavy hand.
 Death is the fairest cover for her shame
 That may be wish'd for.

Beat. How now, cousin Hero !

Friar. Have comfort, lady. 115

Leon. Dost thou look up ?

Friar. Yea, wherefore should she not ?

Leon. Wherefore ? Why, doth not every earthly thing
 Cry shame upon her ? Could she here deny
 The story that is printed in her blood ?

99. *thy thoughts*] *the thoughts* Rowe. 106. *Hero swoons*] Hanmer.
 109. *Exeunt . . .*] Rowe. SCENE II. Pope. 111. *Hero ! . . . Friar !*] Rowe
 (subs.); commas in Q, F. 114-116. *That may . . . look up*] As two lines,
 ending *Hero . . . up*? Steevens. 116. *look up*] *still look up* Steevens (conj.).

and lovely lines in themselves, but
 marred in their context by the young
 sentimentality of the speaker.

99. *thy thoughts*] Rowe, followed by
 Dyce and others, changed the first *thy*
 to *the*, which certainly gives a better
 reading.

101. *pure . . . purity*] Example of
 oxymoron: both Deighton and J. C.
 Smith (Warwick Shakespeare) cite the
 well-known lines from Tennyson's
Elaine, 871-872:—

"His honour rooted in dishonour
 stood,
 And faith unfaithful kept him falsely
 true."

103. *conjecture*] doubt, suspicion, as
 in *The Winter's Tale*, II. i. 176:—

"Added to their familiarity,
 Which was as gross as ever touch'd
 conjecture,
 That lack'd sight only," etc.

109. *Smother . . . up*] Intensive use
 of the preposition, not the redundant use
 so constantly found in modern American
 speech. Cf. "paint out," III. ii. 96 *ante*.

119. *The story . . . blood*] Probably,
 as Johnson says, "The story which her
 blushes discover to be true." The friar,
 with more discernment, sees in these
 same "blushing apparitions" a sign of
 Hero's innocence. Hero's swoon could

Do not live, Hero ; do not ope thine eyes ; 120
 For, did I think thou wouldst not quickly die,
 Thought I thy spirits were stronger than thy shames,
 Myself would, on the rearward of reproaches,
 Strike at thy life. Grieved I, I had but one?
 Chid I for that at frugal nature's frame? 125
 O, one too much by thee! Why had I one?
 Why ever wast thou lovely in my eyes?
 Why had I not with charitable hand
 Took up a beggar's issue at my gates,
 Who smirched thus and mired with infamy, 130
 I might have said, ' No part of it is mine ;
 This shame derives itself from unknown loins ' ?
 But mine, and mine I loved, and mine I praised,
 And mine that I was proud on, mine so much
 That I myself was to myself not mine, 135
 Valuing of her,—why, she, O, she is fallen
 Into a pit of ink, that the wide sea

123. *rearward*] Ff 2-4 (*reareward* F 2); *rereward* Q; *reward* F. 125.
frame] *hand* Hammer; *frown* Collier. 126. *O*] Q, F; omitted in Ff 2-4; *I've*
 Rowe. 128. *had I not*] *had not I* Rowe. 130. *smirched*] Q; *smeared* F.
 135-136. *mine, Valuing*] colon Q, F. 136. *her,—why . . . she is*] Punctuation
 of Cambridge editors; *her, why she, O she is* Q, F; *her; why, she,—O, she is*
 Theobald.

have been of but momentary duration. The words of Beatrice and the Friar—"How now, cousin Hero?"; "Have comfort, lady," point to the fact that she is recovering consciousness; and Leonato's question, "Dost thou look up?" confirms this. For *printed*, cf. *The Disobedient Child*, Hazlitt's *Doddsley*, ii. 275:—

"If Demosthenes and Tully were present truly,
 They could not *print* it within my head [more] deeply."

123, 124. *Myself . . . life*] The threat conveyed is clear enough: Leonato would kill Hero after reproaches had been heaped upon her; but does he mean reproaches uttered by himself or by others? Probably the former. At the moment he is too much absorbed in his personal anguish and shame to pay heed to the censure of the world.

123. *rearward*] The Folio has *re-ward*, which Collier retains in his second edition, giving an impossible interpretation: "The meaning is that Leonato

was willing to run the risk of being rewarded with reproaches."

125. *frame*] probably here means system, established order, as in *Macbeth*, iii. ii. 16:—

"But let the *frame* of things disjoint,
 Both the worlds suffer," etc.

Mason and Halliwell suggest that the word = framing, contrivance, the meaning which it bears in line 186 of this scene: "Whose spirits toil in *frame* of villainies."

130. *smirched*] a more vigorous word than the *smeared* of the folios.

135, 136. *I myself . . . of her*] I myself was not my own but hers; I lived only in her, so much I valued her.

137, 138. *that the . . . few . . . again*] Cf. the famous passage in *Macbeth*, ii. ii. 60, an obvious parallel:

"Will all great Neptune's ocean
 wash this blood
 Clean from my hand?"

137. *that*] is here probably equivalent to *so that*, a not uncommon usage in Shakespeare. See *Julius Caesar*, i. i. 49, 50:—

Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul-tainted flesh.

Ben. Sir, sir, be patient. 140

For my part, I am so attired in wonder,
I know not what to say.

Beat. O, on my soul, my cousin is belied!

Bene. Lady, were you her bedfellow last night?

Beat. No, truly not; although, until last night, 145
I have this twelvemonth been her bedfellow.

Leon. Confirm'd, confirm'd! O, that is stronger made
Which was before barr'd up with ribs of iron.

Would the two princes lie, and Claudio lie,
Who loved her so, that, speaking of her foulness, 150
Wash'd it with tears? Hence from her! let her die.

Friar. Hear me a little;

For I have only been silent so long,

140. *foul-tainted*] Dyce; *foule tainted* Q, F; *soul-tainted* Collier. 140-142.
Sir, sir . . . to say] As Pope; prose Q, Ff. 149. *the two . . . Claudio lie,*
Q; *the Princes lie, and Claudio lie*, F; *the Prince lie, and Claudio would he lie*
Ff 2-4; *the two princes lie? and Claudio lie?* Theobald. 152-155. *Hear me*
. . . *mark'd*] As Pope; prose Q, Ff; three lines ending *long . . . fortune . . .*
mark'd Rowe; four lines ending *been . . . unto . . . fortune . . . mark'd* Globe.
153. *been silent*] *silent been* R. G. White, Dyce.

"Have you not made an universal
shout,

That Liber trembled underneath
her banks," etc.

Furness suggests that the word here
is "the relative referring to 'such,'
omitted before 'pit of ink': 'She is
fallen into *such* a pit of ink, that,' etc."

140. *foul-tainted*] The hyphen was
first given by Dyce, followed by Walker
and the Cambridge editors. Furness
mistrusts its propriety: "If 'foul' be an
adverb, the expression is tautological;
it is impossible for anything to be
sweetly tainted. If 'foul' be an
adjective, as I think it is, all that is
needed is a comma." This is hardly
straightforward reasoning. The expres-
sion is tautological when *foul* is con-
sidered as an adjective, not as an adverb.
For there are degrees of corruption and
foul as an adverb intensifies the signifi-
cance of *tainted*; as an adjective it
conveys almost exactly the same mean-
ing as the following word. The same
arguments for and against the insertion
of a hyphen may be used in connection
with "foul-defiled blood," in *The Rape*
of *Lucrece*, 1029.

141. *attired*] For as bold a metaphor
as this see *Macbeth*, I. vii. 36:—

"Was the hope drunk

Wherein you dress'd yourself?"

a passage cited by W. A. Wright.
Only a few lines further on in this same
scene (ll. 171, 172) there is a somewhat
similar figure of speech:—

"Why seek'st thou then to cover
with excuse,

That which appears in proper
nakedness?"

149. *two*] Omitted in the Folio.

151. *Wash'd*] For other examples of
the omitted nominative see Abbott,
Shakes. Gram., § 399.

152-155. *Hear me . . . mark'd*] Printed as prose in Quarto and Folios:
"Heare me a little, for I haue only bin
silent so long, and | giuen way vnto
this course of fortune, by noting of the
lady, I | haue markt," (Ff substitute a
full stop for a comma at *markt*.) The
division of lines in the text is that first
adopted by Pope. No one of the three
suggested methods of punctuation is
entirely satisfactory.

(i) Pope, following Rowe's second
edition, retained the comma at *fortune*

And given way unto this course of fortune.
 By noting of the lady I have mark'd 155
 A thousand blushing apparitions
 To start into her face; a thousand innocent shames
 In angel whiteness beat away those blushes;
 And in her eye there hath appear'd a fire
 To burn the errors that these princes hold 160
 Against her maiden truth. Call me a fool;
 Trust not my reading nor my observations,
 Which with experimental seal doth warrant

154. *course*] *cross* Collier MS. 154. *fortune.*] *fortune, better to observe it*
 Wagner (conj.). 156-157. *apparitions . . . into*] *apparitions To start in*
 F 4; *apparitions start into* Steevens. 158. *beat*] Q (*beate*); *bear(e)* Ff.
 162. *observations*] *observation* Hanmer and some editors. 163. *doth*] *do*
 Theobald (2).

and put a colon after *lady*. This arrangement has been usually adopted, probably because it seems to yield the simplest interpretation: the Friar asks for a hearing and explains that he has been silent so long only because he has been occupied in noting Hero's behaviour. *Only* would thus be an adverb. Hudson accepts this punctuation and refers to Abbott's *Shakes. Gram.*, § 146, for other examples of "by" used in the sense of "in consequence of"; but in the passage of the text *by*, according to this reading, implies not only the consequence or result of noting, but also the continuous action of noting, too heavy a burden for the preposition to carry.

(ii) W. A. Wright thinks that there was some dislocation of type, "which caused the passage to be set up as prose," and that some words may have been lost in the process. He therefore inserts the sign of omission after *fortune*, where the Friar might be supposed to give the reason for his silence. *By noting of the lady* would thus refer to what follows, not to the verbs that precede. Mr. Daniel sees no necessity to suppose a lacuna. He suggests in his Introduction to Praetorius's facsimile of the Quarto (p. viii note), that the lines were printed as prose simply to get them into the bottom of the page, the next page having already been set by another compositor.

(iii) Boas puts a full-stop after *fortune* and explains: "The friar appeals for a hearing on the ground that he alone among his company has hitherto kept

silence, and has let this train of events run its course." *Only* would here be an adjective referring to *I*, an awkward use of the word and the chief objection to this interpretation.

The editors of the New Shakespeare cut the knot boldly: "there can be little doubt that Shakespeare intended to cut out the two textually and bibliographically superfluous lines [For I have . . . fortune,], and we have accordingly placed them within square brackets in this edition." This is too much to assume of so good a text as the 1600 Quarto.

The most likely explanation seems to me to be anacoluthon. The Friar is in haste to get to his proofs of Hero's innocence. He begins the speech meaning to explain, perhaps to apologize for, his long silence, but before he can do so, his own eagerness hurries him forward to the expression of all that he had learned during that long time of silent observation. I therefore adopt the same punctuation as Boas, but take *only* as an adverb modifying *been silent*, and assume that the grammatical sequence of the sentence is broken.

159, 160. *a fire To burn*] An allusion to the burning of heretics.

162. *observations*] *i.e.* of life and character.

163, 164. *Which . . . seal . . . book*] Which confirms or sets the seal of experience on the conclusions I have drawn from reading.

163. *doth warrant*] The verb is attracted to the singular by the proximity of

The tenour of my book; trust not my age,
My reverence, calling, nor divinity, 165
If this sweet lady lie not guiltless here
Under some biting error.

Leon. Friar, it cannot be.
Thou seest that all the grace that she hath left
Is that she will not add to her damnation
A sin of perjury: she not denies it. 170
Why seek'st thou then to cover with excuse
That which appears in proper nakedness?

Friar. Lady, what man is he you are accused of?

Hero. They know that do accuse me; I know none.
If I know more of any man alive 175
Than that which maiden modesty doth warrant,
Let all my sins lack mercy! O my father,
Prove you that any man with me conversed
At hours unmeet, or that I yesternight
Maintain'd the change of words with any creature, 180
Refuse me, hate me, torture me to death!

Friar. There is some strange misprision in the princes.

Bene. Two of them have the very bent of honour;

164. *tenour*] Theobald; *tenure* Q, F. 165. *reverence, calling*] *reverend*
calling Collier (2), Dyce (2). 166. *divinity*] *dignity* Ff 3-4. 167. *biting*]
blighting Collier (2), Dyce (2). 167. *Friar*] Hammer omits. 182. *princes*]
Prince Ff 2-4, Rowe.

seal (see Abbott, *Shakes. Gram.*, § 247), or by the intervening relative *Which*. It is possible, however, as Professor Case points out, that the verb here may not be singular, because the Southern plural in *th* occurs in Elizabethan English, and is frequent in the cases of *hath* and *doth*. See the preface to *Antony and Cleopatra* (in the Arden Shakespeare, ed. 3, p. vii), and note on III. i. 70 *ante*.

167. *biting*] A forcible and appropriate word, used often by Shakespeare in its metaphorical sense, changed foolishly by Collier to *blighting*.

180. *Maintain'd . . . words*] Carried on an exchange of words, or a conversation. Cf. *Twelfth Night*, IV. ii. 107:—"Maintain no words with him, good fellow."

181. *Refuse*] renounce or disown, as in IV. ii. 60 *post*, and *Romeo and Juliet*, II. ii. 34:—

"Wherefore art thou Romeo?
Deny thy father and refuse thy
name."

Skeat and Mayhew, in the *Tudor and Stuart Glossary*, give "'refuse me' = may God reject me; once a very fashionable oath."

182. *misprision*] See note on III. i. 52 *ante*. Here the word means mistake or error, as in *A Midsummer Night's Dream*, III. ii. 90:—

"Of thy *misprision* must perforce
ensue

Some true love turn'd";
and *The Duchess of Malfi*, v. iv. (Hazlitt's *Webster*, II. 276), where Bosola discovers that he has killed Antonio in mistake for the Cardinal and exclaims "O direful *misprision*!"

183. *bent*] Not here used to indicate capacity or endurance, as in II. iii. 213 *ante*, but rather the inclination or direction of the mind, as in *Romeo and Juliet*, II. ii. 143. In both cases the noun derives from the same verb, O.E. *bendan*, the original sense of which was stringing the bow. The *New Eng. Dict.* gives *bent* = extent to which a

And if their wisdoms be misled in this,
The practice of it lives in John the bastard, | 185
Whose spirits toil in frame of villanies.

Leon. I know not. If they speak but truth of her,
These hands shall tear her; if they wrong her honour,
The proudest of them shall well hear of it.
Time hath not yet so dried this blood of mine, | 190
Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life reft me so much of friends,
But they shall find, awak'd in such a kind,
Both strength of limb and policy of mind, | 195
Ability in means and choice of friends,
To quit me of them thoroughly.

Friar. Pause awhile,
And let my counsel sway you in this case.
Your daughter here the princes left for dead:

185. *lives*] *lies* Walker. 186. *frame of*] *fraud* and Collier MS. 191.
invention] *intention* Collier MS. 194. *kind*] *cause* Capell (conj.). 197.
thoroughly] *thoroughly* F 4. 199. *the princes left for dead*] Theobald; *the*
Princess (left for dead) Q, F (*princesse* Q).

bow may be bent or a spring wound up,
degree of tension; hence degree of en-
durance, capacity for taking in or re-
ceiving; limit of capacity, etc.

185. *practice*] Used here in a bad
sense to indicate deceitful or underhand
contrivance. So frequently. Cf. *Othello*,
v. ii. 292; Massinger, *The Great Duke*
of Florence, v. iii. (*Works*, ed. H. Coler-
idge, p. 187):—

“Though we know
All this is *practice*, and that both
are false:

Such reverence we will pay to dead
Clarinda,

And to our serious oaths, that we
are pleased

With our own hand to blind our
eyes, and not

Know what we understand”;

and *A briefe discourse of the late murther*
of master George Saunders, Introduction
to *A Warning for Faire Women* (Simp-
son, *School of Shakespeare*, p. 228):
“Which was a very good lesson to
teache all persons to refrayne from any
devises or *practises* to deface or dis-
credit the honorable proceedings of
Counsellours.”

186. *frame*] fashioning, contrivance.
Cf. line 125 of this scene.

194. *kind*] As Capell and others have
noted, *kind* is probably wrong, not only
because it makes less sense than *cause*,
but because it reads badly in such close
conjunction with *find* and *mind*. Neither
of these reasons is, however, strong
enough to warrant any alteration. If
the text is correct then *in such a kind* =
in such a manner, and the passage
means: “they shall find both strength of
limb . . . and choice of friends, awaked
in such a manner as will quit me of
them thoroughly.” Cf. *Richard II.*, ii.
iii. 143:—

“But in this *kind* to come, in braving
arms,” etc.

197. *To quit me of them*] to avenge
myself on them. W. A. Wright cites
Coriolanus, iv. v. 89:—

“To be full *quit* of those my
banishers.”

197. *thoroughly*] thoroughly, as often
in Elizabethan English.

199. *the princes*] Amended by Theo-
bald, who has been followed by nearly
all subsequent editors. Hudson keeps
to the original: “That the Friar should
call Hero ‘princess’ is in harmony with
the formal dignity of his speech.” *left for*
dead thus becomes a participial phrase,
qualifying *daughter*, and the principal

Let her awhile be secretly kept in, 200
 And publish it that she is dead indeed :
 Maintain a mourning ostentation,
 And on your family's old monument
 Hang mournful epitaphs and do all rites
 That appertain unto a funeral. 205

Leon. What shall become of this? What will this do?

Friar. Marry, this well carried shall on her behalf
 Change slander to remorse; that is some good :
 But not for that dream I on this strange course,
 But on this travail look for greater birth. 210
 She dying, as it must be so maintain'd,
 Upon the instant that she was accused,
 Shall be lamented, pitied and excused
 'Of every hearer; for it so falls out
 That what we have we prize not to the worth 215
 Whiles we enjoy it, but being lack'd and lost,
 Why, then we rack the value, then we find

210. *travail*] *travel* Rowe. 214. *it so*] *so it* F 4, Rowe. 217. *rack*] *reck* Capell conj.

sentence begins with the next line. The emendation is preferable; it gives more weight to a point that the Friar wishes to emphasize; namely, that the Prince and Claudio left Hero, believing that she was dead. This however is an assumption, for she had only swooned and this the princes must have thought, until assured of her death later (in v. i.).

202. *ostentation*] formal show or exhibition (not in the bad sense), as in *Hamlet*, iv. v. 213:—

“his obscure funeral,
 No trophy, sword, nor hatchment
 o'er his bones,
 No noble rite, nor formal ostentation.”

204. *Hang . . . epitaphs*] On the occasion of an important funeral it was customary for friends to affix short poems or epitaphs to the hearse. In Middleton's *A Chaste Maid in Cheapside* (*Works*, ed. Bullen, v. 109) the stage direction at the beginning of v. iv. runs: “enter . . . at the other door the coffin of Moll, adorned with a garland of flowers, and epitaphs pinned on it.” Ben Jonson's famous *Epitaph on the Countess of Pembroke*, beginning:—

“Underneath this sable hearse
 Lies the subject of all verse,” etc.
 was evidently intended to be so affixed.

206. *What . . . of this?*] What will be the result of this?

207. *carried*] managed. See on II. iii. 204 *ante*.

215. *what we have*, etc.] Professor Case notes that the same thought which is applied to things here, is applied later to persons, in *Antony and Cleopatra*, I. iv. 41-44:—

“It hath been taught us from the primal state,
 That he which is was wish'd until he were;
 And the ebb'd man, ne'er loved till ne'er worth love,
 Comes dear'd by being lack'd”;
 and in *Coriolanus*, IV. i. 15:—

“I shall be loved when I am lack'd.”
 217. *rack*] stretch or strain beyond the normal limit, a meaning probably borrowed from the torture. Cf. *The Merchant of Venice*, I. i. 181:—

“Try what my credit can in Venice do:
 That shall be rack'd, even to the uttermost”;
 also Middleton, *A Trick to Catch the Old One*, I. i. 37 (*Works*, ed. Bullen, II. 253):—

“all your lands
 Thrice rack'd was never worth the jewel which
 I prodigally gave you, my virginity.”

The virtue that possession would not show us
 Whiles it was ours. So will it fare with Claudio:
 When he shall hear she died upon his words, 220
 The idea of her life shall sweetly creep
 Into his study of imagination,
 And every lovely organ of her life
 Shall come apparell'd in more precious habit,
 More moving-delicate and full of life, 225
 Into the eye and prospect of his soul,
 Than when she lived indeed: then shall he mourn,
 If ever love had interest in his liver,
 And wish he had not so accused her,
 No, though he thought his accusation true. 230
 Let this be so, and doubt not but success

219. *Whiles*] *Whilst* Rowe. 221. *The idea*] *Th'Idæa* Q; *Th' Idea* F;
The Idea Capell. 221. *life*] *love* Pope. 225. *moving-delicate*] Capell (conj.),
 Malone; *mo(o)uing delicate*, Q, F; *moving, delicate*, Fl. 2-4, Rowe.

220. *upon*] after, in consequence of, as
 in II. iii. 201 *ante*: "If he'do not dote
 on her *upon* this," and v. i. 235.

221. *life*] Pope's emendation of *love*
 for *life* was adopted by Hamner and
 preferred by Capell, but as Furness
 notes, "jarring to the ear, as the three-
 fold repetition of 'life' may possibly be,
 it is not . . . so jarring to sound or sense
 as would be 'The idea of her *love* shall
 sweetly creep. . . . And every *lovely*
 organ of her *life*.'" 221. *life*]

222. *study of imagination*] his imagina-
 tive contemplation or musing.

223. *every . . . her life*] A curious
 expression which means, I suppose,
 "every aspect of her loveliness."

224. *more precious habit*] more rarely
 beautiful appearance.

225. *moving-delicate*] touchingly, af-
 fectingly graceful. The comma between
 the two words did not appear until the
 Second Folio. The punctuation of the
 Quarto and the First Folio (a comma
 after *delicate* and not after *moving*) in
 itself suggests a compound adjective.
 There is not much to choose between
 the two readings, but, as applied to
 "every lovely organ of her life," *moving-*
delicate seems to give a rather more im-
 pressive sense than *moving, delicate*.

228. *love . . . liver*] The *liver* is
 frequently referred to in Elizabethan
 literature as the seat of *love*. So in

Twelfth Night, II. iv. 100; *The Merry*
Wives of Windsor, II. i. 121, and Lyly,
Endymion, I. iii. 7-9 (*Works*, ed. Bond,
 III. 26): "I brooke not thys idle humor
 of *love*, it tickles not my *lyuer*, from
 whence the *Loue-mongers* in former age
 seemed to inferre it should proceede."

231-233. *doubt not . . . likelihood*]
doubt not that in the actual event things
 will turn out more happily than I can
 now suggest is probable.

231. *success*] result or outcome, as in
All's Well that Ends Well, III. vi. 86;
Antony and Cleopatra, III. v. 6; Bacon,
The Advancement of Learning, Book II.
 IV. § 2: "Because true history prop-
 poundeth the *successes* and issues of
 actions not so agreeable to the merits of
 virtue and vice, therefore poesy feigns
 them more just in retribution," etc. W.
 A. Wright says that *success* "was for-
 merly a colourless word, which required
 to be defined by a qualifying adjective."
 In Shakespeare, however, the word is
 used more often in its modern meaning
 of a fortunate issue of events than in the
 neutral sense of the text and of the three
 passages cited. See, among many in-
 stances, *Richard III.*, IV. iv. 193; *1*
Henry VI., I. ii. 82; and *Troilus and*
Cressida, I. iii. 183:—

"Success or loss, what is or is not,
 serves
 As stuff for these two to make
 paradoxes."

Will fashion the event in better shape
 Than I can lay it down in likelihood.
 But if all aim but this be leuell'd false,
 The supposition of the lady's death 235
 Will quench the wonder of her infamy:
 And if it sort not well, you may conceal her,
 As best befits her wounded reputation,
 In some reclusive and religious life,
 Out of all eyes, tongues, minds and injuries. 240
Bene. Signior Leonato, let the friar advise you:
 And though you know my inwardness and love
 Is very much unto the prince and Claudio,
 Yet, by mine honour, I will deal in this
 As secretly and justly as your soul 245
 Should with your body.
Leon. Being that I flow in grief,
 The smallest twine may lead me.

234. *but this*] in this Keightley (conj.). 246, 247. *I flow . . . lead me.*
 One line, Malone; *I flow In grief, alas!* . . . *me.* (In . . . *me.* as one line)
 Hamner; *alas! I flow . . . me.* (*I flow . . . me.* as one line) Capell.

234-236. *But if . . . infamy*] But should the rest of my plan entirely miscarry, in this following particular it must succeed; the supposition . . . infamy. Deighton paraphrases the passage thus, clearly but at length: "But if (though I hope for better things) we should not in any other respect hit the mark at which we aim, i.e. if we altogether fail to re-establish Hero's character, the supposition of her death will, at all events, stop the tongues of those who would otherwise always be exclaiming at her guilt?"

234. *leuell'd*] aimed or directed. Cf. *Pericles*, I. i. 164:—

"an arrow shot
 From a well-experienced archer hits
 the mark
 His eye doth level at," etc.

237. *sort*] turn out, as in v. iv. 7 *post*:
 "Well, I am glad that all things *sorts* so well."

239. *reclusive*] secluded. The *New Eng. Dict.* cites a passage from Davenport, *The City-Night-Cap*, iv. ii. [ed. Bullen, *Old Plays*, New Series, iii. 163]:—

"You shall unto the Monasterie of
 Matrons,
 And spend your daies *reclusive*."

242. *inwardness*] close friendship, intimacy. *Inward*, meaning intimate, both as a noun and as an adjective, is found in Middleton's *Michaëlas Term* (ed. Bullen, vol. i.); "he's a kind gentleman, a very *inward* of mine" (II. iii. 112); "I give my friends leave to be *inward* with me" (II. i. 180). Cf. *Richard III.*, III. iv. 8, and *Measure for Measure*, III. ii. 138. *Inwardness* is not found elsewhere in Shakespeare. The *New Eng. Dict.* cites a passage from Pepys, 23rd Aug. "The Duke of York . . . did, with much *inwardness*, tell me what was doing." See also Bacon's *The Advancement of Learning*, Book II. xxiii. § 22: "secrecy on the other side induceth trust and *inwardness*."

243. *Is*] singular, in agreement with noun immediately preceding, rather than with the two nouns considered together as subject of the verb. See Abbott, *Shakes. Gram.*, § 337.

246, 247. *Being that . . . lead me*] "He that has no longer any confidence in himself is glad to repose his trust in any other that will undertake to guide him" (Johnson).

246. *Being that*] since, seeing that, now considered a vulgarism.

Friar. 'Tis well consented : presently away ;
 For to strange sores strangely they strain the cure.
 Come, lady, die to live : this wedding-day 250
 Perhaps is but prolong'd : have patience and endure.

[*Exeunt all but* BENEDICK *and* BEATRICE.]

Bene. Lady Beatrice, have you wept all this while?

Beat. Yea, and I will weep a while longer.

Bene. I will not desire that.

Beat. You have no reason ; I do it freely. 255

Bene. Surely I do believe your fair cousin is wronged.

Beat. Ah, how much might the man deserve of me that
 would right her !

Bene. Is there any way to show such friendship ?

Beat. A very even way, but no such friend. 260

Bene. May a man do it ?

Beat. It is a man's office, but not yours.

Bene. I do love nothing in the world so well as you : is
 not that strange ?

Beat. As strange as the thing I know not. It were as 265
 possible for me to say I loved nothing so well as you ;
 but believe me not, and yet I lie not ; I confess

248-251. 'Tis well . . . endure As a quatrain, Pope. 251. *Exeunt* . . .]
Exit Q, F.

248. 'Tis well consented . . .] This quatrain marks very definitely the turning-point of the scene ; prose follows and the high tragic tension is relaxed.

248. *presently*] immediately. See on i. i. 306.

249. *For to . . . strangely . . . cure*] Cf., for the expression of a similar sentiment, Lyly, *Euphuus*, *The Anatomy of Wyt* : "But seeing a desperate disease is to be committed to a desperate Doctor," etc. ; *Hamlet*, iv. iii. 9 :—

"Diseases desperate grown
 By desperate appliance are relieved,
 Or not at all" ;

and Ford, *The Broken Heart*, iii. ii. (ed. H. Coleridge, in *The Old Dramatists*, p. 60) :—

"Diseases desperate must find cures
 alike."

251. *prolong'd*] postponed as in *Richard III.*, iii. iv. 47 :—

"For I myself am not so well
 provided

As else I would be, were the day
prolong'd."

W. A. Wright cites a passage from

Ezekiel xii. 25 : "The word that I shall speak shall come to pass ; it shall no longer be [be no more] *prolonged*." For *prolonged* the Revised Version gives *deferred*.

260. *even*] straightforward. Hamlet uses the word in much the same way when he says to Rosencrantz and Guildenstern : "be *even* and direct with me, whether you were sent for, or no" (*Hamlet*, ii. ii. 298). As a noun = plain truth, *even* occurs in *Henry V.*, ii. i. 127, 128 : "The king hath run bad humours on the knight ; that's the *even* of it."

262. *It is . . . office . . . yours*] The clue is Beatrice's hint in ll. 257, 258 ("Ah, how much . . .") and then these words follow her first answer to Benedick ("A very even way," etc.) in perfect accord with it. They are not a gibe, affirming Benedick to be no man, but part of the game ; Beatrice will not so soon admit that Benedick may deserve anything of her.

265. *As strange . . . know not*] Beatrice will not yet acknowledge that she *knows* a fact which she admits is a strange fact.

120 'MUCH ADO ABOUT NOTHING [ACT IV.

nothing, nor I deny nothing. I am sorry for my
cousin.
Bene. By my sword, Beatrice, thou lovest me. 270
Beat. Do not swear and eat it.
Bene. I will swear by it that you love me; and I will
make him eat it that says I love not you.
Beat. Will you not eat your word?
Bene. With no sauce that can be devised to it. I protest 275
I love thee.
Beat. Why then, God forgive me!
Bene. What offence, sweet Beatrice?
Beat. You have stayed me in a happy hour: I was about
to protest I loved you. 280
Bene. And do it with all thy heart.
Beat. I love you with so much of my heart that none is
left to protest.
Bene. Come, bid me do anything for thee.
Beat. Kill Claudio. 285
Bene. Ha! not for the wide world.
Beat. You kill me to deny it. Farewell.
Bene. Tarry, sweet Beatrice.
Beat. I am gone, though I am here: there is no love in
you: nay, I pray you, let me go. 290

271. *swear and*] Q (*swear*); *swear by it and* F. 287. *to deny it*] Q; *to deny* Ff.

270. *By my sword*] An oath of frequent occurrence. See *Henry V.*, II. i. 103-106:—

"*Bard.* By this sword, he that makes the first thrust, I'll kill him; by this sword, I will."

"*Pist.* Sword is an oath, and oaths must have their course."

"It seems to have been usual for men before the Christian era to swear by or upon their swords, but amongst Christians this custom may have originated in the form of the Cross the sword presents when the guard crosses the blade" (Rushton, *Shakespeare Illustrated by Old Authors*, p. 7).

271. *Do not swear, and eat it*] The Folios have "Do not swear by it," etc. Beatrice tells Benedick not to eat his words, and—if he swears by it—also his sword.

277. *God forgive me!*] What is Beatrice's offence? She has already practically admitted that she loves Benedick (II. 265, etc.). Does she now

whimsically regard an intended affirmation of love as an offence? There is no subtler meaning discernible. I take it that *protest* in her next speech to Benedick = solemnly affirm, as in *Henry VI.*, III. iii. 181:—

"I here *protest* in sight of heaven,
And by the hope I have of heavenly bliss,
That I am clear from this misdeed of Edward's," etc.

279. *in a happy hour*] Furness quotes Cotgrave: "*A la bonne heure.*" Happily, luckily, fortunately, in good time, in a good hour."

287. *to deny it*] by denying it. For similar use of infinitive see *Henry V.*, I. ii. 280: "Yea, strike the Dauphin blind to look on us."

deny] refuse, as in Marlowe's *Jew of Malta*, Act I. (*Works*, ed. Dyce, p. 149): "Secondly, he that *denies* to pay, shall straight become a Christian."

289, 290. *I am . . . though . . . me go*] The stage "business" is clear

Bene. Beatrice,—

Beat. In faith, I will go.

Bene. We'll be friends first.

Beat. You dare easier be friends with me than fight with mine enemy. 295

Bene. Is Claudio thine enemy?

Beat. Is a' not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands, and then, with public accusation, uncovered slander, unmitigated rancour,—O God, that I were a man! I would eat his heart in the market-place. 300

Bene. Hear me, Beatrice,—

Beat. Talk with a man out at a window! A proper saying! 305

Bene. Nay, but Beatrice,—

Beat. Sweet Hero! She is wronged, she is slandered, she is undone.

Bene. Beat— 310

Beat. Princes and counties! Surely, a princely testimony, a goodly count, Count Comfect; a sweet gallant,

291. *Beatrice*,—] *Beatrice* Q, F; *Beatrice*— Theobald. 297. *a'*] *a* Q, F; *he* Rowe. 302. *rancour*,—] *rancour*? Q, F; *rancour*— Rowe. 304. *Beatrice*,—] Collier (subs.); Q and Ff give full stop. 310. *Beat*—] Theobald; *Beat*? Q, F; *Bett*? Ff 2, 3; *But*? F 4. 312. *count*, *Count Comfect*;] *Counte*, *Counts Comfect*, Q; *Count*, *Comfect*, F; *count-Comfect* Ff 2-4 and (substantially) many editors.

enough here; Beatrice struggles to leave Benedick, who detains her by force. Her first words imply that he holds her against her will; in her heart she is already gone.

297. *approved*] See line 41 *supra* and note.

in the height] in the highest degree. So with other prepositions, *at*, *to*. Cf. *Troilus and Cressida*, v. i. 3:—

"Patroclus, let us feast him *to the height*."

299, 300. *bear . . . in hand*] deceive or delude with false hopes. So in *The Wife of Bath's Prologue* (Chaucer's *Works*, ed. Skeat, ll. 575-576):—

"I *bar him on honde*, he hadde enchanted me;

My dame taughte me that *soutil-tee*";

and Marlowe's *The Jew of Malta*, Act III. (*Works*, ed. Dyce, in *The Old Dramatists*, p. 161):—

"Why, was there ever seen such villainy,

So neatly plotted, and so well perform'd?

Both *held in hand*, and flatly both beguil'd?"

Volpone, who well understood the process, vividly explains it:—

"still *bearing them in hand*,

Letting the cherry knock against their lips,

And draw it, by their mouths, and back again."

(*The Fox*, Cunningham's Gifford's *Fonson*, iii. 171).

311. *counties*] See II. i. 175 *ante*.

312. *goodly count*] "There is possibly a pun here between 'Count' a title and 'count' the declaration of complaint in an indictment. The occurrence of the word 'testimony' favours this" (Wright).

count, *Count Comfect*] The reading of the Quarto is evidently correct;

surely! O that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is melted into curtsies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving. 315 320

Bene. Tarry, good Beatrice. By this hand, I love thee.

Beat. Use it for my love some other way than swearing by it.

Bene. Think you in your soul the Count Claudio hath wronged Hero? 325

Beat. Yea, as sure as I have a thought or a soul.

Bene. Enough! I am engaged; I will challenge him. I will kiss your hand, and so I leave you. By this hand, Claudio shall render me a dear account. As you hear of me, so think of me. Go, comfort your cousin: I must say she is dead: and so, farewell. 330

[*Exeunt.*]

315. *curtsies*] F 2; *curties* Q, F; *curtesies* Ff 3, 4. 316. *tongue*] *tongues* Hammer. 328. *so I leave*] Q; *so leave* F. 331. *Exeunt*] Ff 2-4; Q and F omit.

the repetition of the word *count* adds much to the force of the sentence. *Count Comfest* = Count Candy or Sugar-Plum, or as Staunton renders it—my Lord Lollipop. It is the kind of nickname that sprang readily to the lips of both Beatrice and Benedick, and it leads on to the next scornful term, "a sweet gallant."

315. *curtsies*] Both forms of spelling, *cursy* and *curtsey* were used indiscriminately in the two senses of the word, formal obeisance and gentle manners. Here the word in its plural form is probably used with the former significance. The *curtsy* was not in Elizabethan days only a feminine salutation. The *New Eng. Dict.* quotes: "1583 Hollybrand *Campo di Fior* 57 Put of thy cappe boye. Make a fine *curtiesie*, Bowe thy right knee . . . As it hath bene taught thee."

317. *trim ones*] referring to tongue, not to men; a change in number similar to that in v. i. 35-37 *post* :—

"For there was never yet philosopher That could endure the toothache patiently, However they have writ the style of gods," etc.

Trim = fine, nice; used ironically, as often. See *Love's Labour's Lost*, v. ii. 363: "*Trim* gallants, full of courtship and of state"; *Henry VIII.*, i. iii. 38; and Beaumont and Fletcher, *Philaster*, v. i. (*Camb. Eng. Classics*, i. 139) :—

"Make us a round Ring with your Bills, my Hectors, And let us see what this *trim* man dares do."

328. *By this hand*] i.e. the hand of Beatrice this time; he has already sworn by his own.

329. *a dear account*] W. A. Wright quotes from *Romeo and Juliet*, i. v. 120 :—

"O dear account! my life is my foe's debt."

SCENE II.—*A prison.*

Enter DOGBERRY, VERGES, and SEXTON, in gowns; and the Watch, with CONRADE and BORACHIO.

Dog. Is our whole dissembly appeared?

Verg. O, a stool and a cushion for the sexton.

Sex. Which be the malefactors?

Dog. Marry, that am I and my partner.

Verg. Nay, that's certain: we have the exhibition to
examine. 5

Sex. But which are the offenders that are to be examined?
let them come before master constable.

SCENE II.

SCENE II.] Capell; SCENE IV. Pope. *A prison*] Theobald. *Enter*
...] *Enter the Constables, Borachio, and the Towns clearke (Clerke F) in*
gownes Q, F; corrected Capell. 1, 9, etc. *Dog.*] Capell; *Keeper (Kemp,*
Kee, Kem) Q, Ff; To. Cl. Rowe. 2. *Verges*] Capell; *Cowley, Q, F; Dog.*
Rowe. 4. *Dog.*] Capell; *Andrew Q, F; Verges Rowe.*

SCENE II.

1. *Enter Dogberry, etc.*] Stage direction as given by Capell, who was the first to realize that the "Towne Clerke" of the old copies was the Sexton of line 2. Throughout this scene there is considerable confusion in the names of the *dramatis personæ*, both in Quarto and Folios. Dogberry's lines are given to Kemp (spelt variously), with the exception of two speeches, one marked *Const.* and the other *Andrew*, "supposed to be a nickname given to Kemp from his playing the part of Merry Andrew" (W. A. Wright). For *Verges* we have Cowley or Couley, except in one place where again the indeterminate *Const.* is substituted. Conrade's last speech, unmistakably his, is given to *Couley*, and finally, there is an evident mistake in line 65 where the interruption of Conrade is not marked. How are we to account for all these errors, bearing in mind the reliability of the text as a whole? At least we may safely conclude that this scene has not reached us in its original form. Perhaps, as Mr. Marshall suggests, this portion of the MS. had somehow got defaced and "had been re-copied by the prompter or some other member of the company."

in gowns] "It appears from *The Black Book*, 1604, that this was the

dress of a constable in our author's time" (Malone). *The Black Book* is attributed to Middleton by Bullen, and printed in vol. viii. of his ed. of that author. For *gownes*, see p. 28, a passage partly quoted by Malone: "I leapt out of master constable's night-gown into an usurer's fusty furred jacket; whereat the watchmen staggered, and all their bills fell down in a swoon; . . . when they missed their constable and saw the black gown of his office lie full in a puddle."

1. *dissembly*] A form not peculiar to Dogberry. "It occurs in 16th-17th century as a perversion of assembly," according to the *New Eng. Dict.*, which cites a passage where the blunder is deliberate: 1684, Baxter, *Twelvevns Argts.*, § 16, 27: "Their usual titles were the Priestbyters, the Drivines, the Sinners of Westminster, the *Dissembly* men."

5, 6. *exhibition to examine*] Steevens asserts that this is a blunder for "examination to exhibit," but as Halliwell says, this is not precisely the kind of blunder "usually perpetrated by the worthies who are now speaking." The words of Verges are partly due to a recollection of Leonato's speech: "Take their *examination* yourself, and bring it to me." *Exhibition* means probably injunction (suggested by Halliwell), admonition, or some such word.

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Dog. Yea, marry, let them come before me. What is your name, friend? 10

Bora. Borachio.

Dog. Pray write down, Borachio. Yours, sirrah?

Con. I am a gentleman, sir, and my name is Conrade.

Dog. Write down, master gentleman Conrade. Masters, do you serve God? 15

Con. } Yea, sir, we hope.
Bora. }

Dog. Write down, that they hope they serve God; and write God first; for God defend but God should go before such villains! Masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly. How answer you for yourselves? 20

Con. Marry, sir, we say we are none.

Dog. A marvellous witty fellow, I assure you; but I will go about with him. Come you hither, sirrah, a word in your ear: sir, I say to you, it is thought you are false knaves. 25

Bora. Sir, I say to you, we are none.

Dog. Well, stand aside. 'Fore God, they are both in a tale. Have you writ down, that they are none. 30

Sex. Master constable, you go not the way to examine: you must call forth the watch that are their accusers.

Dog. Yea, marry, that's the eitest way. Let the watch come forth. Masters, I charge you, in the prince's name, accuse these men. 35

First Watch. This man said, sir, that Don John, the prince's brother, was a villain.

16-19. *Con. Bora. Yea, . . . villains*] Q; omitted in Ff, restored by Theobald.
26. *ear: sir, I*] Cambridge editors after F 4 (semi-colon); *ear: sir, I* Q, F;
ear, sir; I Rowe. 30. *that*] F 4 omits. 31. *constable*] Town-clerk Rowe.
33. *efitest*] Q, F; *easist* Rowe; *defitest* Theobald.

16-19. *Yea, sir . . . villains*] Restored by Theobald, from the Quarto. Omitted in the Folios, probably, as Blackstone suggests, to avoid incurring the penalties of King James's statute against profanity (3 James I., c. 21).

18. *defend*] See II. i. 186-87 ante: "God defend the lute should be like the case!"

25. *go about with*] take a course with, deal with, and so = baffle.

26. *in your ear*] To circumvent the prisoners Dogberry this time whispers

the accusation in the ear of Borachio, who has already heard it.

33. *efitest*] This must remain an unexplained blunder. Theobald's suggestion that the word should be *defitest* ("a letter happened to slip out at press in the first edition") is very improbable, especially as no form of this adjective is used by Shakespeare, and *defitly* only once: "Thyself and office *defitly* show!" (*Macbeth*, iv. i. 68). What Dogberry means here is clear enough.

Dog. Write down, Prince John a villain. Why, this is flat perjury, to call a prince's brother villain.

Bora. Master constable,— 40

Dog. Pray thee, fellow, peace: I do not like thy look, I promise thee.

Sex. What heard you him say else?

Sec. Watch. Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero 45 wrongfully.

Dog. Flat burglary as ever was committed.

Verg. Yea, by mass, that it is.

Sex. What else, fellow?

First Watch. And that Count Claudio did mean, upon 50 his words, to disgrace Hero before the whole assembly, and not marry her.

Dog. O villain! thou wilt be condemned into everlasting redemption for this.

Sex. What else? 55

Watch. This is all.

Sex. And this is more, masters, than you can deny. Prince John is this morning secretly stolen away: Hero was in this manner accused, in this very manner refused, and upon the grief of this suddenly 60 died. Master constable, let these men be bound, and brought to Leonato's: I will go before and show him their examination. [Exit.

Dog. Come, let them be opinioned.

Verg. Let them be in the hands— 65

Con. Off, coxcomb!

40. *constable*,—] *Constable* Q, F; *constable*—Capell; *Town-clerk*—Theobald.
45. *accusing*] *the accusing* F 4. 48. *Verg.*] *Const.* Q, F. 48. *by mass*] *by*
masse Q; *by th' masse* Ff. 56. *Watch*] Q, Ff; 2 *Watch* Rowe. 62.
Leonato's] *Leonatoes* Q; *Leonato* F. 63. *Exit*] Theobald; Q, Ff omit. 64.
Dog.] Rowe; *Const(able)* Q, F. 65, 66. *Verg. Let them . . . coxcomb!*
Malone and most succeeding editors; Couley. *Let them be in the hands of Cox-*
combe Q; F has the same speech given to *Sex*. Many emendations.

60. *refused*] renounced, as in iv. i. opening words, "Let them be in hand"
181 *supra*. and gave the last words, "Off, coxcomb,"
65, 66. *Let them . . . coxcomb*] to Conrade. Capell restored Verges
Malone's arrangement. Theobald gave from the Q (where Couley = Verges)
the line as it stood to Conrade, realizing and substituted *in bands* for *in the hands*,
that the Sexton would be unlikely to refer and, like most subsequent editors,
to an officer of the law as coxcomb. The followed Warburton in giving the last
obscurity remained. Warburton saw that two words (with *off* for *of*) to Conrade.
by dividing the line among two speakers Malone's reading is not entirely satis-
some sense could be made of it: he re- factory, but it is the clearest of many.
tained the Sexton of the Folios for his The Cambridge editors suggest that the

Dog. God's my life! where's the sexton? let him write down the prince's officer coxcomb. Come, bind them. Thou naughty varlet!

Con. Away! you are an ass, you are an ass. 70

Dog. Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to write me down an ass! But, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be proved upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and everything handsome about him. Bring him away. O that I had been writ down an ass! 75 80

[*Exeunt.*]

58. *officer*] *officers* Ff 3, 4. 68, 69. *bind them.* *Thou*] *binde them thou* Ff 1, 2; *bind them, thou* Q; *bind them; thou* Ff 3, 4. 70. *Con.*] *Couley* Q, F; corrected Rowe. 79, 80. *any is in*] Q (*anie*); *any in* F. 84. *Exeunt*] *Exit* Q, Ff.

"first words may be a corruption of a stage direction [*Let them bind them*] or [*Let them bind their hands*]." But they sound too much like a characteristic echo from the lips of Verges for us to accept this explanation. For *of* = *off* see III. v. 9 *ante*, and v. i. 97 *post*; in both cases the Quarto and Folios give *of*, where the sense demands *off*.

67. *God's my life*] "an exclamation also used by Bottom with whom Dogberry had much in common. See *A Midsummer Night's Dream*, IV. i. 208" (W. A. Wright); see also *1 Henry IV.*, II. iii. 97: "God's me, my horse!" *God's* is a contraction of *God save*; for

similar contraction cf. "God buy you" for "God be with you."

69. *naughty*] wicked, as often. So in v. i. 290 *post*. The word was in former days a much stronger term than now. Cf. *Jeremiah* xxiv. 2: "the other basket had very *naughty* figs, which could not be eaten, they were so bad."

79. *as pretty . . . flesh*] Cf. *Twelfth Night*, I. v. 30: "If Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria."

82. *hath had losses*] and can still boast of "two gowns and everything handsome about him." How can this expression of wounded pride have ever been thought incomprehensible?

ACT V

SCENE I.—*Before Leonato's house.*

Enter LEONATO and ANTONIO.

Ant. If you go on thus, you will kill yourself;
And 'tis not wisdom thus to second grief
Against yourself.

Leon. I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve: give not me counsel; 5
Nor let no comforter delight mine ear
But such a one whose wrongs do suit with mine.
Bring me a father that so loved his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience: 10
Measure his woe the length and breadth of mine
And let it answer every strain for strain,

ACT V. SCENE I.] Rowe. *Before . . .*] Pope. *Enter . . .*] *Enter . . .*
and his brother Q, F. 1, 33, etc. *Ant.*] *Brother (Broth, Brot.)* Q, F. 6.
comforter] Q; *comfort* F; *comfort else* Ff 2-4, Rowe (*els* F 2). 7. *do*] Q;
doth Ff. 10. *speak*] *speak to me* Hamner. 10. *patience*] *patience to me*
Keightley.

ACT V. SCENE I.

2, 3. *And 'tis not . . . grief . . .*
yourself] i.e. And it is not wise to en-
courage a grief that will end by killing
you.

6. *comforter*] The *else* of Ff 2, 3, 4
straightens out the metre of the First
Folio but it leaves the grammar shaky.
The correct reading is given by the
Quarto, both in this line and the next.

7. *wrongs*] injuries by means of
slander. See II. i. 221 *ante*, for similar
use of the verb.

10. *And bid . . . patience*] Ham-
ner's emendation—the addition of *to*
me after *speak*, with *patience* pronounced

as a trisyllable—is not satisfactory; it
weakens the force of the line, which
reads well enough as it stands. If *him*
is read with sufficient emphasis the
missing foot is not noticed.

12. *strain*] The word in this passage
may be used: (i) in the sense of feeling,
emotion as in *Troilus and Cressida*, II.
ii. 154:—

“Can it be
That so degenerate a *strain* as
this
Should once set footing in your
generous bosom?”

and *Sonnet* xc., line 13; also 2 *Henry*
IV., IV. v. 171; (ii) or in the sense of
stretching that is implied in the verb.

As thus for thus and such a grief for such,
 In every lineament, branch, shape, and form :
 'If such a one will smile, and stroke his beard ; 15
 And, sorry wag, cry 'hem' when he should groan ;
 Patch grief with proverbs ; make misfortune drunk
 With candle-wasters ; bring him yet to me,

16. *And, sorry wag, cry 'hem'*] Steevens, conj.; *And sorrow, wagge, crie hem*, Q, Ff 1, 2; *And hallow, wag, cry hem*, F 3, Pope; *And hollow, wag, cry hem*, F 4; *Bid sorrow, wag; cry, hem!* Capell and many editors (substantially); many emendations. 18. *yet*] you Collier MS.

See, again in *Troilus and Cressida*, i. iii. 326: "And in the publication, make no *strain*"; (iii) or, as W. A. Wright noted: "There may be also a reference to the musical sense of the word as is suggested by the use of 'answer,' which might mean *re-echo*." See *Lucrece*, 1131: "So I at each sad *strain* will strain a tear." It would not be over-weighting the word here to let it bear all three meanings.

15-16. *stroke his beard . . . cry "hem"*] To stroke the beard and to cry "hem" (clear the throat) were both regarded as premonitory signals of a dull speech or an old man's platitudes. See *Troilus and Cressida*, i. iii. 165:—

"Now play me Nestor; *hem*, and *stroke thy beard*,
 As he being drest to some oration"; Nashe's *Have with you to Saffron Walden* (ed. Grosart, *Huth Library*, iii. 67): "suppose hee were to sollicite some cause against Martinists, were it not a jest as right sterling as might be, to see him *stroke his beard* thrice, and begin thus"; and *The Returne from Parnassus*, II. i. 655-658: "And upon this pointe the olde churle gave a signe with a '*hem*!' to the whole householde of silence, and began a solem senc[e]less oration againste Idlenes," etc. (ed. Macray, p. 46).

16. *And, sorry wag, cry "hem," etc.*] It is unfortunate that the only serious textual *trux* in the play should occur in the only passage of lyrical, emotional splendours that the play contains. No one of the many emendations suggested is entirely satisfactory. The original reading, "And sorrow, wagge, crie hem, etc.," must be corrupt; no editor has been found to support it except Johnson, whose interpretation necessitates an intolerably harsh construction: "I point

thus: 'And, sorrow wag! cry; hem, when,' etc. That is, 'If he will smile, and cry *sorrow be gone*, and hem instead of groaning.'" Heath's suggestion (made also by Warton independently), "And sorrowing cry hem!" gives sense certainly, but it makes rather a feeble line. "And sorrowing," adds nothing to "when he should groan." Capell's "Bid sorrow, wag; cry, hem!" has been adopted, with slight variations in pointing, by the majority of modern editors. The chief objection is that it varies so considerably from the original. Neither eye nor ear could mistake *Bid* for *And*. (The objection of Furness that there "is a smack of comicality about 'wag' which is ineffaceable" would not have disturbed us. A "smack of comicality," if we choose to call it so, is often met with in Shakespeare's gravest passages.) The reading adopted here was suggested in 1778 by Steevens, who withdrew it later, saying that he had "inadvertently offered" it. Except Marshall, no later editor seems to have found it acceptable. It is given in this edition mainly because it necessitates so small a departure from the old copies; *sorrow* for *sorry* is a mistake which might easily be made by the printer. Also the idea conveyed is not incongruous. It is, all the same, not strikingly impressive. Were it not that the line occurs in this most moving speech, I should have preferred to print it as it stands in the original. In such a context, however, an obviously corrupt reading should be avoided.

16. *cry "hem"*] clear the throat, as in *Othello*, IV. ii. 29: "Cough, or cry 'hem,' if anybody come." See preceding note.

17. *Patch . . . proverbs*] Cf. the lament of Brabantio, another father

And I of him will gather patience.
 (But there is no such man: for, brother, men 20
 Can counsel and speak comfort to that grief
 Which they themselves not feel; but, tasting it,
 Their counsel turns to passion, which before
 Would give preceptual medicine to rage,

21. *speak*] Q, Ff 1, 2 (*speake*); *give* Ff 3, 4. 24. *medicine*] Ff; *medicine* Q.

grieving over his daughter (*Othello*, I. iii. 218):—

"But words are words; I never yet
 did hear

That the bruised heart was pierced
 through the ear."

For use of *patch*, cf. *Antony and Cleopatra*, II. ii. 52: "If you'll *patch* a quarrel." If you want to strengthen your weak cause for quarrel by a patch.

18. *candle-wasters*] Opinion is divided as to whether this word means revellers, who spend the night carousing, or scholars who sit up late to study. The latter is much the more acceptable explanation. Leonato is here insisting on the impotence of wise words, of carefully reasoned philosophy, in an actual—as distinct from a hypothetical—situation of sorrow. To interpret literally the expression *make misfortune drunk* is to introduce a wholly incongruous idea, and one which spoils the dignity of this splendid outburst. Whalley, to illustrate the use of *candle-wasters* as "a term of contempt for scholars," quotes from Jonson, *Cynthia's Revels*, III. ii. (ed. Gifford, p. 277): "unluckily perverted and spoiled by a whoreson book-worm, a *candle-waster*." See also for a similar idea, though the word *candle-waster* does not appear, Earle's *Microcosmographie*, A Pretender to Learning, (Arber's Reprint, p. 53): "His *Candle* is alwayes a longer sitter up than himselfe, and the boast of his Window at Midnight"; and *The Returne from Parnassus*, IV. iii. 1930-1936 (ed. Macray, p. 142):—

"But this it is that doth my soule
 torment,

To thinke so many actiueable
 wits, . . .

Sits now immur'd within their
 priuate cells,

Drinking a long lank watching
candles smoake,

Spending the marrow of their
 flowring age,

In fruitlesse poring on some
 worme eate leafe."

18. *yet*] The force of this word is not quite clear. W. A. Wright takes it = nevertheless, but that would destroy the logical sequence of the sentence. Furness says: "I suppose the train of thought in Leonato's mind is 'it will be very hard to find such a man, *yet* if you do, bring him to me'; and then his thought growing clearer, he asserts outright 'there is no such man.'" Need the word be so far strained? It seems to be used simply to mark with some emphasis the beginning of the apodosis, the answer to the conditional clause which opens with "*If such a one*." Leonato has reached his climax, and *yet* weights the sentence. "*Why then*, bring him to me and I," etc.

20-31. *men Can counsel*, etc.] Among innumerable instances of the expression of this same thought, see *Gorboduc*, IV. ii. (reprinted for the Shakespeare Society, p. 140):—

"Many can yelde right graue and
 sage aduise

Of patient sprite to others wrapped
 in woe,

And can in speache both rule and
 conquere kinde;

Who, if by prooffe they might feele
 nature's force,

Wold shewe them selues men, as
 thei are in dede,

Which now will nedes be gods."

22. *Which they . . . feel*] For other examples of the omission of *do* before *not* cf. *The Tempest*, V. i. 38: "Whereof the ewe not bites," and see Abbott, *Shakes. Gram.*, § 305.

24. *preceptual medicine*] medicine consisting of precepts, the "moral medicine" rejected by Don John (I. iii. 11 *supra*). Bucknill says of this passage: "These lines are remarkable in these days when

Fetter strong madness in a silken thread, 25
 Charm ache with air and agony with words.
 No, no; 'tis all men's office to speak patience
 To those that wring under the load of sorrow,
 But no man's virtue nor sufficiency
 To be so moral when he shall endure 30
 The like himself. Therefore give me no counsel:
 My griefs cry louder than advertisement.

Ant. Therein do men from children nothing differ.
Leon. I pray thee, peace: I will be flesh and blood;
 For there was never yet philosopher 35
 That could endure the toothache patiently,
 However they have writ the style of gods
 And made a push at chance and sufferance.

38. *push*] *pish* Rowe; *push*! Collier (2).

the moral treatment of mental affections is supposed to be a great novelty." Surely this is reading too much into Leonato's words. He speaks—in the hyperbolic language of passion—of those men whose theoretical fortitude gives way before affliction. He does not mean to suggest that such men attempt to alleviate the woes of others by applying the methods of an advanced psychology. The *New Eng. Dict.* quotes the text as the only early example of the use of *preceptial*; the 19th century works of D. McNicoll supply the next quotation.

28. *wring*] writhe, as in *Cymbeline*, III. vi. 79: "He wrings at some distress"; and Chapman, *Byron's Conspiracy*, I. i. (ed. Shepherd, p. 215):—

"Such as are impatient of rest,
 And wring beneath some private discontent."

29. *sufficiency*] ability, power, as in *The Winter's Tale*, II. i. 185, and *Othello*, I. iii. 225: "though we have there a substitute of most allowed *sufficiency*, yet opinion . . . throws a more safer voice on you"; and for the adjective = able, competent, Bacon's *Advancement of Learning*, Book II., xxiii. § 6: "for superiors many times love not to have those they employ too deep or too *sufficient*, but ready and diligent."

30. *moral*] "capable of moralizing" (W. A. Wright).

32. *My griefs . . . advertisement*] The voice of admonition is drowned by the

loud outcry of my grief. *Advertisement* is generally used more explicitly of some particular admonition or exhortation, as in *I Henry IV.*, IV. i. 36:—

"Yet doth he give us bold *advertisement*,

That with our small conjunction we should on,

To see how fortune is dispos'd to us";

and *All's Well that Ends Well*, IV. iii. 240: "that is an *advertisement* to a proper maid in Florence, one Diana, to take heed of the allurements of one Count Rousillon."

35, 36. *For there . . . philosopher . . . patiently*] As Benedick had already observed (III. ii. 26).

37. *However . . . gods*] Cf., again, the passage from *Gorboduc* in note to line 20, above.

38. *And made . . . sufferance*] And made light of misfortune (or, the changes of fortune) and pain.

push] an alternative form of *pish*, an ejaculation of impatience or contempt. See Chapman, *The Gentleman Usher*, II. i. (*Plays*, ed. Shepherd, p. 88):—

"And lest some Momus here might now cry '*push*!'

Saying our pageant is not worth a rush," etc.;

Timon of Athens, III. vi. 119:—

"Sec. Lord. Know you the quality of Lord Timon's fury?

Third Lord. *Push*! did you see my cap?"

Ant. Yet bend not all the harm upon yourself;
 Make those that do offend you suffer too. 40
Leon. There thou speak'st reason: nay, I will do so.
 My soul doth tell me Hero is belied;
 And that shall Claudio know; so shall the prince,
 And all of them that thus dishonour her.
Ant. Here comes the Prince and Claudio hastily. 45

Enter DON PEDRO and CLAUDIO.

D. Pedro. Good den, good den.
Claud. Good day to both of you.
Leon. Hear you, my lords,—
D. Pedro. We have some haste, Leonato.
Leon. Some haste, my lord! Well, fare you well, my lord:
 Are you so hasty now? well, all is one.
D. Pedro. Nay, do not quarrel with us, good old man. 50
Ant. If he could right himself with quarrelling,
 Some of us would lie low.
Claud. Who wrongs him?

S.D. Enter . . .] Enter Prince . . . after dishonour her. Q, F. 47. lords,—
Capell; Lords? Q, Ff. 52. wrongs him] Q, F; wrongeth him Hanmer;
wrongs him, sir Capell; wrongs him? Leon. Who! Walker, Dyce (2 and 3).

For *make a pish* see Nashe, *The Terrors of the Night*, ed. Grosart, iii. 251: "Yea, all receipts and authors you can name he syllogizeth of, and *makes a pish at* in comparison of them he hath seen and read." To interpret *push* literally, as Boswell and others do (Boas gives: attacked, set at defiance), misses the point. Philosophers do not set ill-fortune at defiance; they affect an indifference to the vicissitudes of life.

38. *sufferance*] here = suffering, pain, as in *The Dumb Knight* (Hazlitt's *Dodsley*, x. 149):—

"Thy martyrdom and *sufferance* is too long";

and *Measure for Measure*, II. iv. 167:—

"But thy unkindness shall his death draw out

To lingering *sufferance*."

The more usual meaning of the word is patience or endurance, as in I. iii. 8 of this play.

45. *Here comes*] Singular verb with plural subject as in V. iv. 52, V. iv. 91

post. For the use of singular verbs preceding plural subjects, as in the present instance, see Abbott, *Shakes. Gram.*, § 335.

46. *good den*] See III. ii. 71 *supra*.

49. *now*] This may refer to the Prince's promise to stay "at the least a month"—the explanation of most editors; or it may be a reproachful suggestion that the Prince had not been in too great a hurry to help in disgracing his daughter: there had been plenty of time for that.

52. *Some . . . low . . . him?*] Walker suggested that the missing syllable in this line was "*Who*," spoken by Leonato in repetition of Claudio's question:—

"*Claud.* Who wrongs him?

Leon.

Marry, thou dost wrong me;" etc.

But the line is perfectly metrical as it stands, if due emphasis is given to the word *wrongs*, which answers the implication of Antonio's last words: "If he could right himself," etc.

132 MUCH ADO ABOUT NOTHING [ACT V.

Leon. Marry, thou dost wrong me; thou dissembler, thou.

Nay, never lay thy hand upon thy sword;

I fear thee not.

Claud. Marry, beshrew my hand, 55

If it should give your age such cause of fear:

In faith, my hand meant nothing to my sword.

Leon. Tush, tush, man! never fleer and jest at me:

I speak not like a dotard nor a fool,

As under privilege of age to brag 60

What I have done being young, or what would do

Were I not old. Know, Claudio, to thy head,

Thou hast so wrong'd mine innocent child and me,

That I am forced to lay my reverence by

And, with grey hairs and bruise of many days, 65

Do challenge thee to trial of a man.

I say thou hast belied mine innocent child:

Thy slander hath gone through and through her heart,

And she lies buried with her ancestors;

O, in a tomb where never scandal slept,

70

Save this of hers, framed by thy villainy!

Claud. My villainy?

53. *Marry*] As closing line 52 Malone. 53. *thou dost*] *thou, thou dost*
Steevens. 62. *old*] *old*, Q, F; *old*: Ff 3, 4. 63. *mine*] Q; my F. 67.
mine] Q, F; my Rowe (2).

53. *Marry, . . . wrong me; . . . thou*] The extra syllable of this line is only slightly more noticeable than the missing syllable of the previous line. The *y* of *Marry* is slurred.

thou] Leonato respectfully addresses the prince as *you*. To Claudio he uses the second personal singular throughout this encounter.

57. *nothing to*] nothing in moving to, in grasping.

58. *fleer*] sneer, not openly but with pretended humility. The word combines the two ideas of scorn and fawning flattery, shown rather in the expression of the face than in words. So in *Romeo and Juliet*, i. v. 59; *Love's Labour's Lost*, v. ii. 109; and (the noun) *Othello*, iv. i. 83:—

"And mark the *fleers*, and gibes, and notable scorns,
That dwell in every region of his face";

also Jonson's *The Fox*, III. i. (*Works*, ed. Gifford, iii. 225):—

"those,
With their court dog-tricks, that can fawn and *fleer*."

62. *to thy head*] Cf. *A Midsummer Night's Dream*, i. i. 106: "Demetrius, I'll avouch it to *his head*." Halliwell quotes from Forby's *Vocabulary of East Anglia*: "We say, 'I told him so to *his head*,' not to his face, which is the usual phrase. Ours is as old as Shakespeare."

65. *bruise . . . days*] W. A. Wright compares with *Romeo and Juliet*, II. iii. 37: "unbruised youth."

69. *lies buried*] The time is still the morning of the wedding day, only a few hours after the scene in the church. J. C. Smith remarks of this burial: "Juliet's is even more hasty: cf. the 'two and forty hours' of *Romeo and Juliet*, IV. i. 105, with the 'two days buried' of V. iii. 176."

72. *My villainy*] Claudio is still anxious only to justify his own conduct. Not a single expression of remorse, or even of grief, passes his lips on hearing of Hero's death.

Leon.

Thine, Claudio; thine, I say.

D. Pedro. You say not right, old man.

Leon.

My lord, my lord,

I'll prove it on his body, if he dare,
 Despite his nice fence and his active practice, 75
 His May of youth and bloom of lustihood.

Claud. Away! I will not have to do with you.

Leon. Canst thou so daff me? Thou hast kill'd my child;
 If thou kill'st me, boy, thou shalt kill a man.

Ant. He shall kill two of us, and men indeed: 80

But that's no matter; let him kill one first:

Win me and wear me; let him answer me.

Come, follow me, boy; come, sir boy; come, follow
 me,

Sir boy, I'll whip you from your foining fence;

Nay, as I am a gentleman, I will. 85

78. *daff*] *daffe* Q, Ff; *doffe* Warburton.

75. *nice fence*] dexterous sword-play or fencing.

76. *May of youth*] In pathetic contrast to the speaker's "grey hairs and bruise of many days." In *Antony and Cleopatra*, III. xiii. 20, Antony, challenging Caesar, says "tell him he wears the rose of youth upon him."

78. *daff*] put off; used here metaphorically. See II. iii. 163 *supra*.

80. *men indeed*] Cf. Webster's *Appius and Virginia*, I. iv. (Works, ed. Hazlitt, III. 143):—

"Men that are *men indeed*,
 The earth shall find, the sun and
 air must feed."

and see line 89 of this scene.

82. *Win . . . wear me*] Proverbial. See *The Marriage of Wit and Science*, IV. i. (Hazlitt's *Dodsley*, II. 355):—

"Study. The surer is your ground,
 the better you shall bear it.

Will. Ground us no ground; let
 him win it and wear it";

and Lyly's *Euphuus*, *The Anatomy of Wyt* (Works, ed. Bond, 199): "Unto hir had *Philantus* accesse, who *wanne* hir by right of loue, and shoulde haue *worne* hir by right of lawe."

answer] meet, confront, encounter. *The New Eng. Dict.* quotes from J. Hooker ["The Irish historie composed and written by Giraldus Cambrensis, and translated into English," etc., in

Holinshed's *Chronicles*, vol. II. p. 155, edition of 1586-1587]: "and his Gallowglasses were good men to incounter with Gallowglasses, and not to *answer* old souldiers." See also *Lingua*, I. x. (Hazlitt's *Dodsley*, IX. 360): "I undertake the challenge, and here's my hand, In sign thou shalt be *answered*." The word is used with an almost similar meaning in *King Lear*, III. iv. 106: "thou wert better in thy grave, than to *answer* with thy uncovered body this extremity of the skies."

83. *sir boy*] The same expression of scorn is found in Lyly, *Sapho and Phao*, V. ii., where Venus twice addresses her son in anger as *Sir boy* (Works, ed. Bond, II. 413).

84. *foining fence*] To *foyne* or *foin* = to push or thrust with the sword, instead of striking. Dyce, in his *Glossary*, quotes from Cotgrave's *Dictionarie*: "*Estoquer*. To thrust, or *foyne* at." Stucky Lean, in his *Collectanea*, III. 121, cites a line from Barclay's *Castell of Labour*, A. 4: "Some at me *foyned*, some smote downwright"; and a passage in *The Marriage of Wit and Science*, V. iv. (Hazlitt's *Dodsley*, II. 389), helps further to explain the meaning of the word:—

"You, sir, with a javelin and your
 target in your hand,
 See how ye can his deadly strokes
 withstand.

Leon. Brother,—

Ant. Content yourself. God knows I loved my niece;
And she is dead, slander'd to death by villains,
That dare as well answer a man indeed
As I dare take a serpent by the tongue. 90
Boys, apes, braggarts, Jacks, milksops!

Leon. Brother Antony,—

Ant. Hold you content. What, man! I know them, yea,
And what they weigh, even to the utmost scruple,
Scambling, out-facing, fashion-monging boys,
That lie and cog and flout, deprave and slander, 95

86. *Brother*,—] *Brother* Q, F; *Brother*— Theobald. 89. *man indeed*
Cambridge editors; *man indeed(e)*, Q, F; *man, indeed*, Theobald. 91.
braggarts, Jacks] in reverse order, Hanmer. 92. *man* /] Q; *man*? F.
94. *monging*] Q, F; *mongring* Ff 2-4 and most editors (subs.).

Keep at the *foin*; come not within
his reach,
Until you see, what good advantage
you may catch."

Antony means that he will force Claudio
to close, to fight in earnest; he will
beat down his skilful defence.

89. *answer*] See line 82 *supra*.
man indeed] Theobald's comma gives
the wrong emphasis to this line which
repeats the idea of l. 80 above; Claudio
shall have to do with real men, not with
young fops like himself.

90. *take . . . the tongue*] A difficult,
as well as a dangerous, action to attempt.
Professor Case suggests the following
passage from Bartholomew (Berthelet),
Book xviii., § 8: "Also no beast moveth
the tongue so swiftly as the serpent, for
it moveth the tongue so swiftly, that it
seemeth that it hath three tongues, yet
it hath but one."

91. *Jacks*] See note on l. i. 169 *ante*.

94. *Scambling*] Rough, contentious,
hustling. So in *Henry V.*, l. i. 4, the
Archbishop refers to the "*scambling*
and unquiet time" of the preceding
reign; and in Marston's *Parasitaster*, II.
i. (*Old Plays*, 1814, ii. 318), the agitation
of a court feast is described: "such
scambling, such shift for to eat, and
where to eat"; etc.

fashion-monging] dandified, imitating
the fashions. Both Q and F have
monging which is an older form than
the *mong(e)ring* of the later Folios. The
New Eng. Dict. gives W. Baldwin,
Funeralles Edw. VI., cij. (Roxb. Club),
"Repent you, merchantes, your straunge

marchandises . . . Your *monging* of
vitayles, come, butter, and cheese;"
and a still older example from the E.E.
Psalter, xliii. 14:—

"þou salde þi folke without waringe,
and noght was mikelhede in þair
manginge."

[Psalm xlv. 12.]

95. *cog*] cheat, deceive; as often.
See *The Three Ladies of London*, Haz-
litt's *Dodsley*, vi. 257:—

"in the country
Thou dost nothing but *cog*, lie and
foist with Hypocrisy";
and Nashe's *Terrors of the Night* (*Works*,
ed. Grosart, iii. 225): "Farre more
nimble and sodaine is the Diuell in
shifting his habit, his forme he can
change, and *cogge* as quicke as thought."
As a countercharge to the last quota-
tion see Weever's *Epigrams* (ed. R. B.
McKerrow, p. 63), *In Daconem*:—

"Dacon his soule pledg'd for a
thousand pounds;
Dacon could *cogge*, and so the
Diuell paid
His thousand pounds, a thousand
more yet had:
Is *cogging* then I pray you such an
euil?
Nay, 'tis a quiddit how to cheate
the Deuill."

deprave] detract, defame, traduce, as
in *Timon of Athens*, l. ii. 145. See
also *Lingua*, III. v. (Hazlitt's *Dodsley*,
ix. 397): "Item, that she rails on men
in authority, *depraving* their honours
with bitter jests and taunts"; Bacon,
Essay XLIX.:—

Go antickly, and show outward hideousness,
And speak off half a dozen dangerous words,
How they might hurt their enemies, if they durst,
And this is all.

Leon. But, brother Antony,—

Ant. Come, 'tis no matter: 100

Do not you meddle; let me deal in this.

D. Pedro. Gentlemen both, we will not wake your patience.

My heart is sorry for your daughter's death;

But, on my honour, she was charg'd with nothing

But what was true and very full of proof. 105

Leon. My lord, my lord—

D. Pedro. I will not hear you.

Leon. No? Come, brother, away. I will be heard.

Ant. And shall, or some of us will smart for it.

[*Exeunt Leonato and Antonio.*]

96. *antickly*] Ff 3-4; *antiquely* Q, F. 96. *and*] omitted Dyce (2). 96.
outward] *an outward* Rowe. 97. *off*] Theobald; *of* Q, Ff. 100. *Antony*,—
...] Theobald; *Anthony*. F; no stop Q. 102. *wake*] *rack* Hammer; *task*
Keightley conj. 105. *But what was*] Q, F; *But was* Ff 2-4; *But was most*
Collier MS. 106-109. *My lord . . . for it.*] As Q, Ff; three lines, ending
No! . . . shall . . . it Hammer; ending *No . . . shall . . . see* Capell. 106.
my lord—] Pope; *my Lord*. Q, F. 108. *No?*] Capell; *No*, Q, F. *Exeunt*
...] *Exeunt ambo* (*amb.*) Q, Ff, after *heard*.

"If affection lead a man to favour
the less worthy in desert, let him do it
without *depraving* or disabling the better
deserver"; Milton, *Paradise Lost*, Book
VI. 174:—

"Unjustly thou *deprav'st* it with the
name
Of servitude, to serve whom God
ordains,
Or nature."

96. *Go antickly*] *i.e.* like an antic or
buffoon (see note on III. i. 63 *supra*),
though "fashion-monging boys" would
scarcely do so. Antony says that they
"show outward hideousness" in order
to frighten others, though they are really
cowards at heart.

97. *dangerous*] haughty, threatening.
So, in Chaucer's *Prologue to The Can-
terbury Tales*, we read of the "Per-
soun":—

"He was to synful man nat despit-
ous,

Ne of his speche *daungerous* ne
digne."

102. *wake*] Warburton suggests that
Shakespeare wrote "*wrack*," *i.e.* "des-
troy your patience by tantalizing you."
Capell thinks the sentence ironical; not
the patience, but the wrath, of the two
old men has long since been waked.
Halliwell also sees irony: "we will not
keep your patience awake by any further
discussion." This interpretation is un-
likely since Don Pedro is evidently
anxious to soothe, to avoid a quarrel.
Perhaps, as Professor Case suggests,
"it is not inconsistent with Elizabethan
modes of thought to speak of 'patience,'
the barrier to wrath, instead of wrath
directly." So Coriolanus, in a passage
cited by Boas (*Coriolanus*, III. i. 98, 99)
urges the patricians: "awake your
dangerous lenity." He does not bid
them awake their resentment or put
their lenity to sleep, which is what he
wishes them to do.

Enter BENEDICK.

D. Pedro. See, see; here comes the man we went to seek. 110

Claud. Now, signior, what news?

Bene. Good day, my lord.

D. Pedro. Welcome, signior: you are almost come to part almost a fray.

Claud. We had like to have had our two noses snapped 115 off with two old men without teeth.

D. Pedro. Leonato and his brother. What think'st thou? Had we fought, I doubt we should have been too young for them.

Bene. In a false quarrel there is no true valour. I came to 120 seek you both.

Claud. We have been up and down to seek thee; for we are high-proof melancholy and would fain have it beaten away. Wilt thou use thy wit?

Bene. It is in my scabbard: shall I draw it? 125

D. Pedro. Dost thou wear thy wit by thy side?

Claud. Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels; draw, to pleasure us.

S.D. Enter . . .] Q; after *hear you* Ff. SCENE III. Pope. 110-114. *here comes . . . fray*] As Q, F; three lines, ending *signior . . . signior . . . fray* Capell. 115. *like*] *like* Q, F. 117. *brother. What*] Globe; *brother, what* Ff; *brother what* Q. 120-121. *In a . . . both*] As verse, lines ending *valour . . . both* Variorum 1778. 120. *In a*] *In* Ff 3, 4. 123. *high-proof*] Theobald; *high proffe* Q, Ff. 129. *minstrels*] Rowe; *minstrels*, Q, F.

113, 114. *almost . . . almost*] The second *almost* was omitted by Rowe in his second edition. It did not need the numerous illustrations adduced by Halliwell to show that "the repetition is exactly in Shakespeare's manner": it is exactly in the manner of Pedro and Claudio throughout this scene. See Claudio's next words.

116. *with*] by; see II. i. 57 *ante* and note.

123. *high proof*] fully proved. When the word *proof* occurs after the noun in a compound word it means proof against whatever that noun implies, e.g. "She is *pistol-proof*, sir; you shall hardly offend her" (2 *Henry IV.*, II. iv. 125). Cf. our modern *water proof*. But anything is said to be *proof* when it has been tested and found to be up to a certain standard. So in 2 *Henry VI.*,

IV. ii. 65: "He need not fear the sword; for his coat is of *proof*." J. C. Smith remarks, "spirits which contain more than a certain amount of alcohol are still said to be 'above *proof*.'"

high] is used by Claudio as a playful intensive, in much the same way as it is used by Launcelot when speaking of his father: "more than sand-blind, *high-gravel blind*" (*Merchant of Venice*, II. ii. 38).

128-129. *I will . . . minstrels . . . pleasure us*] Claudio naturally sees no serious meaning in Benedick's words. He is bored and, wishing to be entertained, says, in effect: As we ask minstrels to draw their bows across their fiddles (or their instruments from their cases), so I bid you draw your wit from its scabbard to amuse us.

D. Pedro. As I am an honest man, he looks pale. Art 130
thou sick, or angry?

Claud. What, courage, man! What though care killed a
cat, thou has mettle enough in thee to kill care.

Bene. Sir, I shall meet your wit in the career, an you
charge it against me. I pray you choose another sub- 135
ject.

Claud. Nay then, give him another staff: this last was
broke cross.

D. Pedro. By this light, he changes more and more: I
think he be angry indeed. 140

Claud. If he be, he knows how to turn his girdle.

Bene. Shall I speak a word in your ear?

Claud. God bless me from a challenge?

133. *in thee*] omitted in Ff 3, 4. 134. *an*] Capell; and Q, Ff; *if* Pope.

132, 133. *care . . . cat*] Still a common proverb.

134-136. *I shall meet*, etc.] Claudio's words suggest to Benedick the idea of fighting and he answers in terms of the tournament; Claudio replies in the same.

134. *in the career*] = in full charge or onset.

135. *charge it*] i.e. presumably, cause it to charge like a champion or a horse; an odd expression, but the context excludes the usual meaning, load it.

137. *staff*] the shaft of his tilt-lance.

138. *broke cross*] This phrase is explained by Celia: "he . . . swears brave oaths and breaks them bravely, quite traverse, athwart the heart of his lover; as a puisny tilter, that spurs his horse but on one side, *breaks his staff* like a noble goose"; and Furness cites a passage in *Ivanhoe*, chap. viii., where this dishonourable accident is described: "The antagonist of Grantmesnil, instead of bearing his lance-point fair against the crest or shield of his enemy, swerved so much from the direct line as to *break the weapon athwart* the person of his opponent, a circumstance which was accounted more disgraceful than that of being actually unhorsed."

141. *he knows . . . girdle*] A proverbial expression of doubtful interpretation. Holt White explains: "Large belts were worn with the buckle before, but for wrestling the buckle was turned behind, to give the adversary a fairer grasp at the girdle. To turn the buckle behind, therefore, was a challenge." Douce supports this

by reference to Carew's *Survey of Cornwall*, in which the laws of wrestling are mentioned: "of taking hold onely aboue girdle, wearing a girdle to take hold by," etc. (edition of 1713, p. 16). Steevens interprets differently: "A corresponding expression is to this day used in Ireland—'If he be angry, let him tie up his brogues.' Neither proverb, I believe, has any other meaning than this: 'If he is in a bad humour, let him employ himself till he is in a better.'" This explanation is borne out by the majority of the illustrations given by various editors. See especially Cromwell's words (Sept. 17, 1656), quoted by J. C. Smith: "If any man be angry at it—I am plain and shall use a homely expression: let him turn the buckle of his girdle behind him! If this were to be done again I would do it;" and Swift's *Polite Conversation* (*Works*, ed. T. Scott, vol. xi. p. 260): "Mr. Neverout, if miss will be angry for nothing, take my counsel, and bid her turn the buckle of her girdle behind her."

143. *God bless . . . challenge*] A common form of invocation. Cf. Dekker's *Old Fortunatus*, III. i. (in *Mermaid Series*, ed. Rhys, p. 341):—

"Cyprus. *God bless me* from loving any of you, if all be so cruel.

Agripyne. *God bless me* from suffering you to love me, if you be not so formable."

and *All's Well that Ends Well*, I. i. 131; and *King Lear*, IV. i. 60.

Bene. [*Aside to Claudio*] You are a villain; I jest not: I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have killed a sweet lady, and her death shall fall heavy on you. Let me hear from you.

Claud. Well, I will meet you, so I may have good cheer.

D. Pedro. What, a feast, a feast?

Claudio. I' faith, I thank him, he hath bid me to a calf's head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too?

Bene. Sir, your wit ambles well; it goes easily.

D. Pedro. I'll tell thee how Beatrice praised thy wit the other day. I said, thou hadst a fine wit: 'True,' said she, 'a fine little one.' 'No,' said I, 'a great wit': 'Right,' says she, 'a great gross one.'

144. [*Aside . . .*] Cambridge. 150. *a feast*,] Ff 2-4 omit. 151. *calf's*] Malone; *calves* Q, F. 158. *said*] Q; *saies* F. 159. *says*] *saies* Q, F; *said* Rowe (2).

144. [*Aside to Claudio*] The Cambridge editors add the stage direction "because it appears from what Don Pedro says . . . 'What, a feast, a feast?' and from the tone of his banter through the rest of the dialogue, that he had not overheard more than Claudio's reply about 'good cheer.'" This may perhaps be accepted as one of the very few occasions when a stage direction is helpful to indicate the "business," throughout this play implied with so much skill in the text, though even here Benedick's question "Shall I speak a word in your ear" is a clear enough guide.

146. *protest*] proclaim, publish. The *New Eng. Dict.* cites Hall's *Chronicles*, Edw. IV. 227: "In case y^e he did refuse so to do, then he [the herald] dyd protest the harme that should ensue," etc.

151-154. *calf's head . . . capon . . . woodcock*] Three epithets all signifying stupidity. For *calf's head* see John Davies, *The Scourge of Folly*, p. 11 (*Works*, ed. Grosart, vol. ii.): "One called Calistus Calves head, in a fume." There may have been some other meaning attached to this expression. Hazlitt gives among his *English Proverbs* (p. 5): "A calf's head will feast a hunter and his hounds," which is plainly ironical though the meaning is lost.

152. *capon*] Capell read *cap-on* here and in *Cymbeline*, II. i. 25, seeing some conundrum or pun which was probably not intended by Shakespeare. As an epithet of abuse the word betokened dullness, stupidity; Furness says "abject pusillanimity," but in *The Comedy of Errors*, III. i. 32: "Mome, malt-horse, capon, coxcomb, idiot, patch!" it certainly indicates stupidity rather than cowardice.

The *woodcock* was notorious for its foolishness, and the ease with which it allowed itself to be caught. See, among many instances, *The Taming of the Shrew*, I. ii. 161; *The Disobedient Child*, p. 295 (Hazlitt's *Dodsley*, vol. iii.): "my foolish son, As wise [as] a woodcock, without any wit"; Chapman's *All Fools*, v. i. (ed. Shepherd, p. 75): "I did traine the woodcocks Dariotto into the net."

153. *naught*] worthless, as in *Romeo and Juliet*, III. ii. 87:—

"all perjured,
All forsworn, all naught, all dissemblers";

and *Cymbeline*, v. v. 270-271:—

"Cym. Thy mother's dead.

Imo. I am sorry for't, my lord.

Cym. O, she was naught."

'Nay,' said I, 'a good wit': 'Just,' said she, 'it 160
hurts nobody.' 'Nay,' said I, 'the gentleman is
wise': 'Certain,' said she, 'a wise gentleman.'
'Nay,' said I, 'he hath the tongues': 'That I be-
lieve,' said she, 'for he swore a thing to me on
Monday night, which he foreswore on Tuesday 165
morning; there's a double tongue; there's two
tongues.' Thus did she, an hour together, trans-
shape thy particular virtues: yet at last she con-
cluded with a sigh, thou wast the properest man in
Italy. 170

Claud. For the which she wept heartily and said she
cared not.

D. Pedro. Yea, that she did; but yet, for all that, an if
she did not hate him deadly, she would love him
dearly. The old man's daughter told us all. 175

Claud. All, all; and moreover, God saw him when he
was hid in the garden.

D. Pedro. But when shall we set the savage bull's horns
on the sensible Benedick's head?

Claud. Yea, and text underneath, 'Here dwells Benedick, 180
the married man'?

Bene. Fare you well, boy: you know my mind. I will
leave you now to your gossip-like humour: you

160. *said*] Q, F; *says* Variorum 1778. 169. *properest*] F 4; *properst* Q;
properst Ff 1-3. 171. *said she*] *said—she* Collier (2). 173. *an if*] Hanmer;
and *if* Q, F. 178. *savage*] *salvage* Ff 3, 4.

160. *Just*] See II. i. 6 *supra*.
162. *a wise gentleman*] It is not clear
how this trans-shapes the prince's praise
of Benedick. Johnson's conjecture is
probably right: "Perhaps 'wise gentle-
man' was in that age used ironically,
and always stood for *silly fellow*."

163. *hath the tongues*] has knowledge
of foreign languages, is a linguist.

167, 168. *trans-shape*] transform, so
as to belittle; spell (them) backward,
according to her custom. See *Lady*
Alimony (Hazlitt's *Dodsley*, xiv. 320):
"When the camel shall *Trans-shape*
himself into a nimble weasel."

169. *properest*] finest, as often. This
is another echo from an earlier scene;
see III. i. 95-97.

174, 175. *hate . . . deadly . . .*
dearly] Rushton in his *Shakespeare's*
Euphuism, p. 42, quotes a passage from

Euphuus (ed. Arber, p. 95), which seems
like the original of this line: "I have
heard that women either love entirely
or hate deadly" (given by Furness).

176, 177. *God . . . garden*] This
seems a fairly broad hint to Benedick
that the conspirators were aware of his
presence when he thought himself safely
hidden, but it is clear later that he re-
ceived no inkling of the plot. See
Genesis iii. 8.

178-181. *savage . . . horns . . .*
underneath . . . man] See I. i. 241 and
I. i. 246-247 *ante*.

182-190. *Fare you well*, etc.] Benedick
shows his true dignity in this scene.
He does not deign to answer the rail-
lery of his friends about Beatrice, and at
last turns from both with a stinging
reproof to Claudio and a cold farewell
to the prince.

break jests as braggarts do their blades, which, God
be thanked, hurt not. My lord, for your many court- 185
esies I thank you: I must discontinue your company.
Your brother the bastard is fled from Messina: you
have among you killed a sweet and innocent lady.
For my Lord Lackbeard there, he and I shall meet;
and, till then, peace be with him. [Exit. 190

D. Pedro. He is in earnest.

Claud. In most profound earnest; and, I'll warrant you,
for the love of Beatrice.

D. Pedro. And hath challenged thee.

Claud. Most sincerely. 195

D. Pedro. What a pretty thing man is when he goes in
his doublet and hose and leaves off his wit!

Claud. He is then a giant to an ape; but then is an ape
a doctor to such a man.

D. Pedro. But, soft you, let me be: pluck up, my heart, 200
and be sad. Did he not say my brother was fled?

*Enter DOGBERRY, VERGES, and the Watch, with CONRADE,
and BORACHIO.*

Dog. Come you, sir: if justice cannot tame you, she shall
ne'er weigh more reasons in her balance: nay, an

184. *braggarts*] Theobald; *braggards* Q, F. 188, 189. *lady.* For] Pope's
punctuation; colon Q, Ff. 190. *Exit*] Rowe. 194. *thee.*] Q, Ff; *thee?*
Rowe (2). 200. *let me be*] Q, F; *let me see* Ff 2-4; *let be* Capell. 202.
Enter . . .] *Enter Constables, Conrade, and Borachio* Q, F (*Constable* F) after
his wit. 203, 204. *an you*] Theobald; *and you* Q, F.

184. *as braggarts . . . blades*] i.e. as coward boasters break their swords; in brawls, where no one is hurt, not in serious encounters. For a comparison on somewhat similar lines see Davenport, *The City-Night-Cap*, iv. ii.: "Your honour *breaks jests* as serving-men do glasses—by chance" (Bullen's *Old Plays*, New Series, iii. 158).

196-199. *What a pretty . . . etc.*] Professor Case suggests the most likely explanation of this difficult passage. The prince, thinking of the change in Benedick, compares a man in earnest mood (i.e. in plain garb of doublet and hose) with the same man in his ornamental cloak of wit. Claudio, in reply, says that a man in earnest becomes formidable (a giant) where before he was merely a fantastic wit (an ape); but to become a giant he has parted

with his wit and so, though inferior in strength, the ape is superior in intelligence.

200. *let me be*] without adequate reason, changed to *let be* by Capell, who was followed by several editors. The words *let me be* follow on naturally enough from *soft you*; the prince wants a moment for quiet consideration.

up, my heart] The comma, supplied by Steevens, gives the right sense. Don Pedro apostrophizes his heart, bidding it prepare to consider weighty matters.

201. *sad*] serious, as often.

203. *reasons*] perhaps, as several editors suggest, with a quibble on raisins. See *Troilus and Crassida*, ii. ii. 32, and *1 Henry IV.*, ii. iv. 264, for a similar pun, though punning was alien to Dogberry's usual habits of speech.

you be a cursing hypocrite once, you must be looked
to. 205

D. Pedro. How now? two of my brother's men bound!
Borachio one!

Claud. Hearken after their offence, my lord.

D. Pedro. Officers, what offence have these men done?

Dog. Marry, sir, they have committed false report; more- 210
over they have spoken untruths; secondarily, they
are slanders; sixth and lastly, they have belied a
lady; thirdly, they have verified unjust things; and
to conclude, they are lying knaves.

D. Pedro. First, I ask thee what they have done; thirdly, 215
I ask thee what's their offence; sixth and lastly, why
they are committed; and, to conclude, what you lay
to their charge?

Claud. Rightly reasoned, and in his own division; and,
by my troth, there's one meaning well suited. 220

D. Pedro. Who have you offended, masters, that you are
thus bound to your answer? this learned constable
is too cunning to be understood: what's your offence.

Bora. Sweet prince, let me go no farther to mine answer:
do you hear me, and let this count kill me. I have 225
deceived even your very eyes: what your wisdoms
could not discover, these shallow fools have brought
to light; who, in the night overheard me confessing
to this man how Don John your brother incensed me
to slander the Lady Hero; how you were brought 230
into the orchard and saw me court Margaret in Hero's
garments; how you disgraced her, when you should
marry her. My villainy they have upon record,
which I had rather seal with my death than repeat
over to my shame. The lady is dead upon mine and 235

212. *sixth*] F 4; *sixt* Q, F. 217. *you lay*] *lay* you F 4. 221. *Who*] Q,
F; *Whom* Ff 2-4. 224. *farther*] Q, Ff; *further* Rowe (2). 228. *overheard*]
heard F 4.

204. *once*] See i. i. 310 *supra*.
220. *well suited*] "That is, one mean-
ing is put into many different dresses;
the Prince having asked the same ques-
tion in four modes of speech" (Johnson).

229. *incensed*] instigated, set on, as in
King Lear, II. iv. 309; and *The Merry*
Wives of Windsor, I. iii. 109: "I will
incense Page to deal with poison."

231, 232. *in Hero's garments*] "This
important touch is added for the first
time in this, the last account of the mid-
night episode" (J. C. Smith). It is a
touch which greatly adds to the diffi-
culty of believing in Margaret's inno-
cence.

235. *upon*] in consequence of, as in
II. iii. 201 and IV. i. 220 *supra*.

my master's false accusation; and, briefly, I desire
nothing but the reward of a villain.

D. Pedro. Runs not this speech like iron through your
blood?

Claud. I have drunk poison whiles he utter'd it.

D. Pedro. But did my brother set thee on to this? 240

Bora. Yea, and paid me richly for the practice of it.

D. Pedro. He is composed and framed of treachery;
And fled he is upon this villainy.

Claud. Sweet Hero! now thy image doth appear
In the rare semblance that I loved it first. 245

Dog. Come, bring away the plaintiffs: by this time our
sexton hath reformed Signior Leonato of the matter:
and masters, do not forget to specify, when time and
place shall serve, that I am an ass.

Verg. Here, here comes master Signior Leonato, and the 250
sexton too.

Re-enter LEONATO and ANTONIO, with the Sexton.

Leon. Which is the villain? let me see his eyes,
That, when I note another man like him,
I may avoid him. Which of these is he?

Bora. If you would know your wronger, look on me. 255

Leon. Art thou the slave that with thy breath hast kill'd
Mine innocent child?

Bora. Yea, even I alone.

Leon. No, not so, villain; thou beliest thyself:
Here stand a pair of honourable men—
A third is fled—that had a hand in it. 260
I thank you, princes, for my daughter's death:
Record it with your high and worthy deeds:
'Twas bravely done, if you bethink you of it.

238. *Runs . . . blood*] As verse, Theobald; prose Q, Ff. 241. *and paid*
paid Pope. 241. *richly*] *rich* Ff 2-4. 247. *reformed*] *informed* Ff 3, 4.
252. *Re-enter . . .*] *Enter Leonato, his brother, and . . .* Q; *Enter Leonato.* Ff.
256. *Art thou the*] Q; *Art thou thou the* F; *Art thou, art thou the* Ff 2-4 (no
comma F 2). 256, 257. *Art thou . . . child?*] Q; as prose Ff 1-3.

241. *practice of it*] bringing it to pass, *post*: "let me go with that I came,"
with the suggestion of deceitful con- where *that* = that for which.
trivance. See iv. i. 185 *ante*, and note. 256. *thou the*] The reading of Q is the
245. *that*] = in which. For the most satisfactory: the greater force
the omission of preposition see Abbott, gained by the repetition of *thou* does not
Shakes. Gram., § 394, and cf. v. ii. 45 compensate for the violation of the metre.

Claud. I know not how to pray your patience ;
Yet I must speak. Choose your revenge yourself ; 265
Impose me to what penance your invention
Can lay upon my sin : yet sinn'd I not
But in mistaking.

D. Pedro. By my soul, nor I :
And yet, to satisfy this good old man,
I would bend under any heavy weight 270
That he'll enjoin me to.

Leon. I cannot bid you bid my daughter live ;
That were impossible : but, I pray you both,
Possess the people in Messina here
How innocent she died ; and if your love 275
Can labour aught in sad invention,
Hang her an epitaph upon her tomb
And sing it to her bones, sing it to-night.
To-morrow morning come you to my house,
And since you could not be my son-in-law, 280
Be yet my nephew : my brother hath a daughter,
Almost the copy of my child that's dead,
And she alone is heir to both of us :
Give her the right you should have given her cousin,
And so dies my revenge.

Claud. O noble sir, 285
Your over-kindness doth wring tears from me !
I do embrace your offer, and dispose
For henceforth of poor Claudio.

Leon. To-morrow then I will expect your coming ;
To-night I take my leave. This naughty man 290
Shall face to face be brought to Margaret,

266. *Impose*] *Expose* Hanmer. 272. *you bid*] *you cause* Collier MS. ; *you make* Keightley.

264. *patience*] a trisyllable.
266. *Impose me to*] impose on me. The verb is used elsewhere in Shakespeare according to modern usage.
274. *Possess*] Inform, as frequently. See III. iii. 143 *supra*, and *Twelfth Night*, II. iii. 149 : "*Possess us, possess us ; tell us something of him.*"
277. *Hang . . . epitaph . . . tomb*] See on IV. i. 204 *ante*.
283. *heir to both*] What about Antonio's son, mentioned in I. ii. 2 ? Probably this is one of the many small instances of oversight in which this play abounds ; like the rest it would pass unnoticed in stage representation. According to Hudson, Leonato "is not thinking of the number of children in the family, but of the marriageable daughters. . . . To become his son and heir there is no way possible but to wed his brother's daughter." But Leonato's statement is clear enough, and a marriageable daughter cannot be looked upon as the sole heir, to the exclusion of a son.
290. *naughty*] See on IV. ii. 69 *ante*.

Who, I believe, was pack'd in all this wrong,
Hired to it by your brother.

Bora. No, by my soul, she was not,
Nor knew not what she did when she spoke to me,
But always hath been just and virtuous 295
In anything that I do know by her.

Dog. Moreover, sir, which indeed is not under white and
black, this plaintiff here, the offender, did call me an
ass: I beseech you, let it be remembered in his
punishment. And also, the watch heard them talk 300
of one Deformed: they say he wears a key in his ear
and a lock hanging by it, and borrows money in
God's name, the which he hath used so long and
never paid that now men grow hard-hearted and will
lend nothing for God's sake: pray you, examine him 305
upon that point.

Leon. I thank thee for thy care and honest pains.

Dog. Your worship speaks like a most thankful and
reverend youth, and I praise God for you.

Leon. There's for thy pains. 310

Dog. God save the foundation!

Leon. Go, I discharge thee of thy prisoner, and I thank
thee.

Dog. I leave an arrant knave with your worship, which I
beseech your worship to correct yourself, for the 315
example of others. God keep your worship! I
wish your worship well; God restore you to health!

292. *pack'd*] Pope; *packt* Q, F. 309. *reverend*] F; *reverent* Q. 314.
arrant] *errant* F 4.

292. *pack'd*] in league, an accomplice.
Cf. *The Comedy of Errors*, v. i. 219:—
"That goldsmith there, were he not
pack'd with her,
Could witness it."

296. *by her.*] about or concerning her.
Wright quotes *The Merchant of Venice*,
I. ii. 58: "How say you *by* the French
lord?" See Abbott, *Shakes. Gram.*,
§ 145.

301, 302. *Deformed . . . key . . . lock*
. . . if] The "deformed thief" fashion,
of Borachio's half-drunken moralizings
(III. iii. 125 *supra*), with his gentleman's
love-lock, added by the 1st watch-man,
has materialized into this strangely
accounted and ill-conditioned malefactor.

302, 303. *in God's name*] like a pro-
fessional beggar of that time, and of this.
In Tarlton's *Fests* (reprinted for the
Shakes. Society), encounters with two
beggars are recorded: one "begged a
peny for the Lord's sake" (p. 34), and
the other "asked something of him for
God's cause" (p. 16).

311. *God . . . foundation*] The usual
formula of those who received alms,
especially at religious houses. In
Histrion-Mastix, Act II., l. 182, the
Morrice-dancers, in response to the
clerk's order: "Butler, make them
drinke their skinnies full," exclaim to-
gether: "God bless the founder" (ed.
Simpson, in *The School of Shakespeare*,
p. 36).

I humbly give you leave to depart, and if a merry meeting may be wished, God prohibit it! Come, neighbour.

[*Exeunt Dogberry and Verges.*] 320

Leon. Until to-morrow morning, lords, farewell.

Ant. Farewell, my lords: we look for you to-morrow.

D. Pedro. We will not fail.

Claud. To-night I'll mourn with Hero.

Leon. [*To the Watch*] Bring you these fellows on. We'll talk with Margaret,

How her acquaintance grew with this lewd fellow. 325

[*Exeunt, severally.*]

SCENE II.—*Leonato's garden.*

Enter BENEDICK and MARGARET, *meeting.*

Bene. Pray thee, sweet Mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice.

Marg. Will you then write me a sonnet in praise of my beauty?

Bene. In so high a style, Margaret, that no man living 5
shall come over it; for, in most comely truth, thou deservest it.

S.D. Exeunt Dogberry . . .] *Exeunt.* Ff, after *lords, farewell*; Q omits. 324. [*To the watch*] Cambridge editors. 324-325. *Bring you . . . fellow*] as Pope; prose Q, Ff. *S.D. Exeunt, severally.*] Theobald; *Exeunt.* Q, F.

SCENE II.

SCENE II. Capell; SCENE VI. Pope. *Leonato's garden.*] Steevens 1793; *Leonato's House.* Pope. *meeting.*] Capell.

325. *lewd*] wicked, worthless; as frequently. So in *The Acts* xvii. 5: "the Jews . . . took unto them certain *lewd* fellows of the baser sort, . . . and set all the city on an uproar"; and *Sir Thomas More* (Shakes. Soc., p. 39):—"such *lewd* assemblies as beget Unlawfull riots and such trayterous acts."

SCENE II.

1. *Leonato's garden*] following the Cambridge editors who point out that 'it is clear from line [87], where

Ursula says, 'Yonder's old coil at home,' that the scene is not supposed to take place in Leonato's house, but out of doors."

5. *style*] with a pun on *stille*. J. C. Smith quotes an interesting parallel in Chaucer, *Squire's Tale*, 97, 98:—

"Al be it that I can not sowne his *style*,
Ne can not clymben over so high a *style*."

6. *comely*] good, referring to truth, and at the same time a compliment to Margaret's beauty.

Marg. To have no man come over me! why, shall I
always keep below stairs?

Bene. Thy wit is as quick as the greyhound's mouth; it
catches. 10

Marg. And yours as blunt as the fencer's foils, which hit,
but hurt not.

Bene. A most manly wit, Margaret; it will not hurt a
woman: and so, I pray thee, call Beatrice: I give 15
thee the bucklers.

Marg. Give us the swords; we have bucklers of our own.

Bene. If you use them, Margaret, you must put in the
pikes with a vice; and they are dangerous weapons
for maids. 20

Marg. Well, I will call Beatrice to you, who I think
hath legs. [Exit Margaret.]

Bene. And therefore will come.

[Sings] The god of love,
That sits above, 25

9. *below*] above Theobald.
&c.] As Capell; prose Q, Ff.

24. [Sings] Pope.

24. *The god of love,*

9. *keep*] stay, dwell. So in *A Knack
to Know an Honest Man*, ll. 1085-1087
(Malone Society reprints):—

"*Phyllida.* I seeke for love, saw you
not him of late?

Orphinio. He never *keepest* where
wretched men abide.

Phyllida. Yes, yes Orphinio, down
in thy eye he *keepest*";

and Marlowe's *The Massacre at Paris*
(Works, ed. Dyce, p. 228):—

"of my knowledge, in one
cloister *keep*

Five hundred fat Franciscan friars
and priests."

below stairs] i.e. in the servants'
quarters. Mr. H. C. Hart (*The New
Shakespeare Society's Transactions*,
1877-1879, p. 471) has collected several
instances of this phrase, in which, he
says, "there is always some hidden
meaning." All the examples he gives
will bear the above interpretation. See
especially Jonson, *Mercury Vindicated*
(ed. Gifford, p. 251) where Mercury,
after speaking of the alchemists' fraudulent
dealings with "poor pages of the
larder" and "children of the scullery,"
says: "But these are petty engage-
ments, and as I said *below the stairs*;
marry above here, perpetuity of beauty
(do you hear, ladies?) health," etc.; and

Chapman, *The Widow's Tears*, i. iv.
(ed. Shepherd, p. 313): "Yet for the
honour of our sex, boast not abroad this
your easy conquest; another might
perhaps have stayed longer *below stairs*,
it was but your confidence that surprised
her love," words spoken about the widow
to Tharsalio, who had been page to the
Count her husband. Margaret gives a
violent, but characteristic, wrench to
Benedick's last words, to force them to
this conclusion.

15, 16. *I . . . bucklers*] I acknow-
ledge myself beaten. Dyce, in his
Glossary, quotes from Cotgrave's *Fr.
and Engl. Dict.*, sub. *Gaigné*: "Je te
le donne gaigné. I grant it, I yield it
thee; I confesse thy action; I give thee
the bucklers." The *New Eng. Dict.*
has: 1640 Bp. Hall, *Episc.* i. § 11, 48,
"When he can . . . prove it not Aposto-
like . . . we shall *give him the*
bucklers."

19. *pikes*] spikes in the centre of the
circular shields or targets of the six-
teenth century.

vice] screw. *New Eng. Dict.* gives a
passage from —1571 Digges *Pantom.*,
i. xxvii. H. iij. b:—

"In his backe prepare a *vice* or scrue
to be fastned in the top of some staffe."

24. *The god of love, etc.*] These lines,

And knows me, and knows me,
How pitiful I deserve,—

I mean in singing ; but in loving, Leander the good swimmer, Troilus the first employer of pandars, and a whole bookful of these quondam carpet-mongers, 30 whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turned over and over as my poor self in love. Marry, I cannot show it in rhyme ; I have tried : I can find out no rhyme to 'lady' but 'baby,' an innocent 35 rhyme ; for 'scorn,' 'horn,' a hard rhyme ; for 'school,' 'fool,' a babbling rhyme ; very ominous endings : no, I was not born under a rhyming planet, nor I cannot woo in festival terms.

Enter BEATRICE.

Sweet Beatrice, wouldst thou come when I called 40 thee ?

31. *names*] Q, Ff 3, 4 ; *name* Ff 1, 2. 33. *and over*] Ff 2-4 omit. 34. *it in rhyme*] Q (*rime*) ; *it rime* F. 35. *innocent*] Q, F ; *innocents* Ff 2-4 ; *innocent's* Theobald. 36, 37. *hard rhyme . . . rhyme*] *hard time . . . time* F. 39. *nor*] Q ; *for* F. 40. *Enter Beatrice.*] after *called thee* ? Q.

Ritson pointed out, are the beginning of an old song by William Elderton. It must have been familiar to Shakespeare's audience for, as Collier noted, there was a song published in *The Handefull of pleasant delites*, 1584 [ed. Spenser Society, 1871, p. 42] under the title of "The ioy of Virginitie : to, The Gods of loue" (meaning, of course, to the tune of The Gods of loue). The first lines are as follows :—

"I judge and finde, how God doth minde,
to furnish, to furnish, his heavenly throne above," etc.

In this same song there is a reference to *Ladie Fame*, whom Benedick mentioned earlier to the Prince (II. i. 197 *ante*).

28, 29. *Leander . . . Troilus*] Marlowe's *Hero and Leander* had just celebrated the first of these two famous lovers, appearing in 1598, and again in 1599, the probable date of this play. Dekker and Chettle are known to have been working on a play called *Troilus and Cressida* in the latter year, and it was not long before Shakespeare himself took up the subject. In his hands the Pandarus of Chaucer's *Troilus and Criseyde* becomes a despicable go-between.

30. *carpet-mongers*] carpet knights,

dubbed not for military prowess or courage, but "with unhatched rapier and on carpet consideration" (*Twelfth Night*, III. iv. 258).

32, 33. *turned over and over*] perhaps head over heels. We are uncertain what this process might be.

33, 34. *I cannot . . . rhyme*] Yet he manages to produce "a halting sonnet of his own pure brain." J. C. Smith compares with Henry V.'s courtship, v. ii. 137: "Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me," and adds: "King Henry is a creation of the same time as Benedick, with whom he has much in common." We suspect that Benedick is here ridiculing his own emotion of which he is still half-ashamed ; King Henry had no such strength of feeling to express.

38. *I was . . . planet*] The influence of the heavenly bodies again, so often referred to by Shakespeare in jest and earnest. Cf. Mr. Neverout's complaint in Swift's *Polite Conversation* (*Works*, ed. T. Scott, xi. 259): "Egad, I was born under a three-penny planet, never to be worth a groat."

39. *festival*] suitable for a holiday and therefore finely embellished.

Beat. Yea, signior, and depart when you bid me.

Bene. O, stay but till then.

Beat. 'Then' is spoken; fare you well now: and yet,
ere I go, let me go with that I came; which is, with
knowing what hath passed between you and Claudio. 45

Bene. Only foul words; and thereupon I will kiss thee.

Beat. Foul words is but foul wind, and foul wind is but
foul breath, and foul breath is noisome; therefore I
will depart unknissed. 50

Bene. Thou hast frighted the word out of his right sense,
so forcible is thy wit. But I must tell thee plainly,
Claudio undergoes my challenge, and either I must
shortly hear from him, or I will subscribe him a
coward. And, I pray thee now, tell me for which of 55
my bad parts didst thou first fall in love with me?

Beat. For them all together; which maintained so politic
a state of evil that they will not admit any good part
to intermingle with them. But for which of my good
parts did you first suffer love for me? 60

Bene 'Suffer love'; a good epithet! I do suffer love
indeed, for I love thee against my will.

Beat. In spite of your heart, I think: alas, poor heart!
If you spite it for my sake, I will spite it for yours,
for I will never love that which my friend hates. 65

Bene. Thou and I are too wise to woo peaceably.

Beat. It appears not in this confession: there's not one
wise man among twenty that will praise himself.

45. *I came*] *I came* for Rowe (2) and many editors. 48. *words is but*] Q,
F; *words and* Ff 3, 4; *words are* Rowe (1); *words are but* Rowe (2). 51. *his*
right] *its right* Rowe. 67. *in this*] *in that* Hammer.

45. *with . . . came*] See v. i. 245
supra.

48. *Foul words, etc.*] In this speech
Rushton sees an example of what Put-
tenham in *The Arte of English Poesie*,
iii. 19, calls the Clymax, or marching
figure, where one word "proceeds double
to the first that was spoken." For other
instances Rushton refers to *All's Well*
that Ends Well, i. iii. 49-54, and *Troilus*
and Cressida, iii. i. 140-143 (*Shake-*
speare Illustrated by Old Authors, p. 41).

54. *subscribe*] formally proclaim over
my signature. Furness refers this to
Benedick's threat in v. i. 146, 147: "I
will protest your cowardice."

61. *epithet*] expression.

67. *this confession*] the statement you
have just made.

68-70. *praise himself. . . good neigh-*
bours] Proverbial. See Barclay's *Ship*
of Fools (ed. T. H. Jamieson, ii. 68),
quoted by Stucky Lean in his *Collect-*
anea, iv. 192:—

"But yet men olde of our predeces-
sours
In theyr olde proverbes often
comprehende
That he that is amonge shrewdyd
neighbours
May his owne dedes lauffully
commende
Syns his ill-willers will nat there-
to intende," etc.;

Bene. An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps. 70

Beat. And how long is that, think you?

Bene. Question: why, an hour in clamour and a quarter in rheum: therefore is it most expedient for the wise, if Don Worm, his conscience, find no impediment to the contrary, to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who, I myself will bear witness, is praiseworthy. 80
And now tell me, how doth your cousin?

Beat. Very ill.

Bene. And how do you?

Beat. Very ill too.

Bene. Serve God, love me, and mend. There will I leave you too, for here comes one in haste. 85

Enter URSULA.

Urs. Madam, you must come to your uncle. Yonder's old coil at home: it is proved my Lady Hero hath been

72. monument] Q; monuments FF. 72. bell rings] Q; Bels ring FF.
76. is it] Q, FF 1-3; it is F 4. 79. myself. So] Cambridge editors; no
stop Q, FF; myself; so Rowe. 87. Enter . . .] Q; after ill too. F.

also *Two Angry Women of Abington* (Malone Society Reprints, II. 2400-2401): "You dwell by ill neighbours Richard, that makes yee praise your selfe."

72, 73. the bell . . . weeps] W. A. Wright mentions two stories in *The Hundred Merry Tales*; "one, of the woman who buried her fourth husband and made great lamentation because on all previous occasions she was sure of a successor before the corpse of her late husband left the house, and now, said she, 'I am sure of no other husband.' The other is of the widow who while kneeling at the requiem mass at her husband's funeral was addressed by a suitor, who came too late because she was already made sure to another man." Among his *English Proverbs and Proverbial Phrases*, Hazlitt gives: "A good occasion for courtship, when the widow returns from the funeral," with the remark that it "may have originated in

the story related in A. C. Mery Talys, No. 9, of the woman that sayd her woer came to late." See Appendix, p. 161.

87, 88. old coil] great disturbance. Cotgrave in his *French and Eng. Dict.* gives: "*Faire le diable de Vauvert*. To keep an old coyl . . ." etc. For *old* as an intensive, see *Macbeth*, II. iii. 3; *The Merchant of Venice*, IV. ii. 15; and Tarlton's *Newes out of Purgatorie* (Shakespeare Society Papers, p. 87): "On Sunday, at masse, there was old ringing of bells, and old and yong came to church to see the new roode." The word is used in our modern slang expression, "a high old time."

For *coil* = disturbance, confusion, see Marlowe's *Tragedy of Dido*, Act IV. (*Works*, ed. Dyce, p. 265), where a fearful storm descends suddenly and one of the characters asks: "In all this coil, where have ye left the queen?" Cf. also Jonson, *The Alchemist*, v. ii. 198:—

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falsely accused, the prince and Claudio mightily abused; and Don John is the author of all, who is 90
fled and gone. Will you come presently?

Beat. Will you go hear this news, signior?

Bene. I will live in thy heart, die in thy lap, and be buried
in thy eyes; and moreover I will go with thee to thy
uncle's. [Exeunt. 95

SCENE III.—*A church.*

Enter DON PEDRO, CLAUDIO, and three or four with tapers.

Claud. Is this the monument of Leonato?

A Lord. It is, my lord.

Claud. [Reading out of a scroll]

Done to death by slanderous tongues

Was the Hero that here lies:

Death, in guerdon of her wrongs, 5

Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious fame.

Hang thou there upon the tomb,

Praising her when I am dumb. 10

Now, music, sound, and sing your solemn hymn.

93, 94. heart . . . eyes] eyes . . . heart Theobald. 95. uncle's] Malone;
uncles Q. 95. Exeunt] F; exit Q.

SCENE III.

SCENE III] Capell. A church] Pope; . . . A Stately Monument in the
Front. Capell. Enter Don Pedro, Claudio . . . Enter Claudio, Prince . . .
Q, Ff. 3. Claud. [Reading . . . scroll] Capell (substantially); Q, Ff print
Epitaph, and no other stage directions. 9, 10. Hang thou . . . dumb] as
part of the Epitaph Q, Ff; given to Claudio, Capell. 10. dumb] dombe F; dead
Q.

"Face. Did you not hear the coil
About the door?

Subt. Yes, and I dwindled with it."

90. abused] deceived.

91. presently] at once, as in 1. i. 80
ante.

SCENE III.

1. A church] following Pope, though
Boas is right in saying that lines 25-28
"are much more appropriate if the
monument is in a church-yard, or out-of-
doors." Precise indication of the scene
would not be necessary to Elizabethan
playgoers. The monument would be
plainly in evidence and that might as
well be inside or outside the church.

3. Claud.] There is no special
reason why the lord should not read the
epitaph, but it seems more natural to
allow Claudio to read it for himself.
Capell's arrangement is therefore
adopted.

5. guerdon] recompense, reward. Cf.
Love's Labour's Lost, III. i. 170:—

"Biron. There's thy guerdon; go.

[giving him a shilling.]

Costard. Gardon, O sweet gardon!
better than remuneration, a
'leven-pence farthing better."

7. with] by reason of, owing to.

9, 10. Hang thou . . . am dumb] Fur-
ness sees "no 'most excellent reason'

Song.

Pardon, goddess of the night,
 Those that slew thy virgin knight;
 For the which, with songs of woe,
 Round about her tomb they go. 15
 Midnight, assist our moan,
 Help us to sigh and groan,
 Heavily, heavily:
 Graves, yawn and yield your dead,
 Till death be uttered, 20
 Heavily, heavily.

13. *thy*] *the* Rowe. 13. *knight*] *bright* Collier MS. 15. *they go*] *we go* Collier MS. 16. *assist*] *thou assist* Hanmer. 17. *us to*] *us thou to* Hanmer. 19. *yawn*] *oh, yawn* Hanmer. 20. *Till*] *Until* Hanmer. 20. *death*] *songs of death* Steevens (conj.). 21. *Heavily, heavily*] Q; *Heavenly, Heavenly* Ff, Rowe and some others.

part of the epitaph; they will then be an abiding proof to Leonato and to the world that Claudio had himself fulfilled his promise. Why should Claudio in his own person speak two lines of rhyme, when immediately afterward he speaks in prose? But (i) the completeness and grace of the elegy are clearly injured by the addition of these lines; (ii) they are indented in Q and F which is in itself a strong argument in favour of their being separated from the foregoing verse; (iii) at the end of the song Claudio again expresses himself in a short rhymed couplet of exactly the same type. Capell's arrangement—without his stage direction—has therefore been adopted.

13. *knight*] Johnson quotes from *All's Well that Ends Well*, i. iii. 120: "Dian no queen of virgins, that would suffer her poor *knight* surprised, without rescue"; and Malone from *The Two Noble Kinsmen*, v. i. 126:—

"O sacred, shadowy, cold and constant queen,
 . . . who to thy female *knights*
 Allow'st no more blood," etc.

There is a curious feminine form of the word *knights*, in *Ralph Roister Doister* (ed. Shakes. Soc., W. D. Cooper, p. 97).

16-18. *Midnight assist*, etc.] Capell might well protest against the "ridiculous botchings" of Hanmer, who—aiming at metrical smoothness—entirely

spoiled the solemn dactylic march of these closing lines.

19-21. *Graves, yawn . . . heavily*] Various explanations have been offered of this passage, which is complicated by what is almost certainly a misprint in the last line of the Folios, which have *Heavenly, heavenly* instead of *Heavily, heavily* of the Q.

(i) Knight, followed by W. A. Wright and Furness, takes *uttered* to mean expelled or ousted, and so, overcome. According to this interpretation, the dead, I suppose, are to escape from their prisons until death shall be finally vanquished. The objection to this reading—namely, that the words *Heavily, heavily*, cannot with much propriety be made to modify *uttered*, when used in such a sense—need not be considered: they might be merely a refrain connected, not with *uttered* but with *Graves yawn*, etc.

(ii) Halliwell, supported vehemently by Walker, and also by J. C. Smith and Boas, thinks that *uttered* means commemorated, published or proclaimed. On the face of it this seems a better explanation, for it is nearer the more usual meaning of the word; also, as the editors have noted, it better brings out the parallelism of the lines. But it makes a curious invocation. Does Claudio want the dead, as well as midnight, to assist him to sigh and groan? And how are we to interpret the word *death*,—as applying to death in general why these lines should not also be a

Claud. Now unto thy bones good night!

Yearly will I do this rite.

D. Pedro. Good morrow, masters; put your torches out:

The wolves have prey'd; and look, the gentle day, 25
Before the wheels of Phœbus, round about

Dapples the drowsy east with spots of grey.

Thanks to you all, and leave us: fare you well.

Claud. Good morrow, masters: each his several way.

D. Pedro. Come, let us hence, and put on other weeds, 30
And then to Leonato's we will go.

Claud. And Hymen now with luckier issue speed's
Than this for whom we render'd up this woe!

[*Exeunt.*]

22. *Claud.*] Rowe; *Lo* (i.e. *Lord*) Q, Ff. 22, 23. *Now . . . rite*] As Rowe; one line Q, Ff. 23. *rite*] Pope; *right* Q, Ff. 29. *each his several way*] *each his way can tell* Collier (2). 32. *speed's*] Theobald and many editors; *speeds* Q, F; *speed* Ff 2-4; *speed!* Capell. 33. *Than this*] *Than hers* Marshall (conj.). 33. *for whom*] *for which* Hammer.

or only to the death of Hero? Hardly the former; Claudio would have no wish to commemorate the grim abstraction. If the latter (Boas paraphrases "till the death-dirge be sung"), it is—as Furness suggests—a good deal to expect the dead to arise from their graves simply to assist at the all too brief obsequies of Hero.

(iii) Delius makes *death* the object of *till*. He interprets: "Till death comes to us, let the words 'heavily, heavily' be uttered"; an ingenious reading, but one which necessitates a harshness of construction unparalleled in Shakespeare's songs. On the whole, though not entirely satisfactory, (ii) seems to give the best interpretation.

24-28. *Good morrow*, etc.] The scene ends with two quatrains separated by two lines.

30. *weeds*] garments, now only used in the expression "widow's weeds." See Gascoigne's *Jocasta*, v. v. 243. (Belles Lettres Series, p. 413):—

"And in these ragged ruthfull *weedes* bewrapt."

32. *speed's*] speed us, Thirlby's conjecture, followed by Theobald and most subsequent editors. Capell took the words to be an assertion rather than a prayer: "Men are often prophets in hope; and instead of addressing 'Hymen' to speed him (prosper him) in the match that was coming, Claudio's warmth of youth might suggest to him, —that there was a Hymen (a match) speeding towards him, of 'luckier issue than this (this late Hymen) for whom we render up this woe.'" But such a prophecy would be strangely out of place at this time and even Claudio's warmth of youth must have some short interval in which to recover its usual jauntiness.

For the harshness of the contraction, to which Malone objected, Dyce compares *Love's Labour's Lost*, II. i. 25:—

"Therefore *to's* seemeth it a needful course."

See also *Antony and Cleopatra*, III. iv. 25:—

"But, as you requested, Yourself shall go *between's*: the meantime, lady," etc.

SCENE IV.—*A room in Leonato's house.*

Enter LEONATO, ANTONIO, BENEDICK, BEATRICE,
MARGARET, URSULA, FRIAR FRANCIS, *and* HERO.

Friar. Did I not tell you she was innocent?

Leon. So are the prince and Claudio, who accused her
Upon the error that you heard debated:
But Margaret was in some fault for this,
Although against her will, as it appears 5
In the true course of all the question.

Ant. Well, I am glad that all things sorts so well.

Bene. And so am I, being else by faith enforced
To call young Claudio to a reckoning for it.

Leon. Well, daughter, and you gentlewomen all, 10
Withdraw into a chamber by yourselves,
And when I send for you, come hither mask'd.

[Exeunt Ladies.]

The prince and Claudio promised by this hour
To visit me. You know your office, brother:
You must be father to your brother's daughter, 15
And give her to young Claudio.

Ant. Which I will do with confirm'd countenance.

Bene. Friar, I must entreat your pains, I think.

Friar. To do what, signior?

Bene. To bind me, or undo me; one of them. 20
Signior Leonato, truth it is, good signior,
Your niece regards me with an eye of favour.

SCENE IV.

SCENE IV.] Capell. *A room . . .* Capell. S.D. *Enter . . .* Margaret
omitted by Steevens. 7, 17, etc. *Ant.* Old. Q, Ff. 7. *sorts* Q.
10. *you* Q, F; *young* F 2; *young* Ff 3, 4, Rowe. 12. *Exeunt Ladies.* Arranged
as Cambridge editors; after *young Claudio* Q, Ff; after *countenance* Capell; after
brother Dyce.

SCENE IV.

1. *Margaret* omitted in stage direction of several editors, but as Dyce says—"in what is said of her at the commencement of the scene there is nothing which would lead us to suppose that the poet intended her to be absent."

5. *against her will* unintentionally; will = desire or intention. The phrase cannot mean that Margaret was forced into wrong-doing.

6. *question* investigation. So in *Henry V.*, i. i. 5.

7. *sorts* See iv. i. 237 *supra*. The *s* of Q is retained, an example of a common form of plural in the plays. See Abbott, *Shakes. Gram.*, § 333.

8. *by faith* by my pledge to Beatrice; see iv. i. 327.

17. *confirm'd* grave, unmoved, as in Valeria's description of the young son of Coriolanus: "has such a confirmed countenance" (*Coriolanus*, i. iii. 65).

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Leon. That eye my daughter lent her : 'tis most true.
Bene. And I do with an eye of love requite her.
Leon. The sight whereof I think you had from me, 25
 From Claudio and the prince : but what's your will?
Bene. Your answer, sir, is enigmatical :
 But, for my will, my will is your good will
 May stand with ours, this day to be conjoin'd
 In the state of honourable marriage : 30
 In which, good friar, I shall desire your help.
Leon. My heart is with your liking.
Friar. And my help.
 Here comes the prince and Claudio.
Enter DON PEDRO and CLAUDIO, and two or three others.
D. Pedro. Good morrow to this fair assembly.
Leon. Good morrow, prince ; good morrow, Claudio : 35
 We here attend you. Are you yet determined
 To-day to marry with my brother's daughter?
Claud. I'll hold my mind, were she an Ethiopie.
Leon. Call her forth, brother ; here's the friar ready.
[Exit Antonio.
D. Pedro. Good morrow, Benedick. Why, what's the
 matter, 40
 That you have such a February face,
 So full of frost, of storm and cloudiness?
Claud. I think he thinks upon the savage bull.
 Tush, fear not, man ; we'll tip thy horns with gold
 And all Europa shall rejoice at thee, 45
 As once Europa did at lusty Jove,
 When he would play the noble beast in love.

23. *Leon*] Q (*Leo*) ; *Old. Ff* ; *Ant. Rowe.* 30. *In the*] Q, F ; *I'th Ff* 2-4 ;
I'th Capell. 30. *state*] *estate* Variorum 1773, Malone. 33. *Here comes*
 . . . *Claudio.*] Q ; omitted in *Ff.* 34. *Enter Don Pedro . . . others.*] *Enter*
Prince . . . other. Q ; *Enter Prince . . . with attendants.* F. 39. *[Exit*
Antonio.] Theobald ; Q, *Ff* omit. 45. *all Europa*] Q, *Ff* 1, 2 ; so *all Europa*
Ff 3, 4, *Rowe.*

33. *Here . . . Claudio*] omitted in
 the *Folio*.

34. *assembly*] Quadrisyllabic. Cf.
 the vocalic *i* in *tickling*, III. i. 80
supra.

41. *February face*] Due to his own
 emotions and to the "enigmatical"
 answers of Leonato.

43. *savage bull*] See I. i. 241 ; and v.
 i. 178 *ante*.

45. *all Europa*] The reading of *Ff* 3

and 4, "*so all Europa*," was adopted by
 Rowe and many succeeding editors,
 perhaps to make some distinction
 between the place and the person,
 mentioned in the next line. The dis-
 tinction is clear enough in the older
 copies.

46. *Europa*] The story of Europa,
 whose beauty fired Jove to approach her
 in the form of a white bull and carry
 her on his back through the sea to Crete,

Bene. Bull Jove, sir, had an amiable low,
And some such strange bull leap'd your father's cow,
And got a calf in that same noble feat 50
Much like to you, for you have just his bleat.
Claud. For this I owe you: here comes other reckonings.

Re-enter ANTONIO, with the ladies masked.

Which is the lady I must seize upon?
Ant. This same is she, and I do give you her.
Claud. Why, then she's mine. Sweet, let me see your
face. 55
Leon. No, that you shall not, till you take her hand
Before this friar and swear to marry her.
Claud. Give me your hand before this holy friar:
I am your husband if you like of me.
Hero. And when I lived, I was your other wife. 60

[*Unmasking.*

And when you loved, you were my other husband.
Claud. Another Hero!
Hero. Nothing certainer:
One Hero died defiled, but I do live,
And surely as I live, I am a maid.

50. *And got*] Q, Ff 3, 4; *A got* Ff 1, 2. 53. *Re-enter* . . .] Capell; *Enter*
brother, Hero, Beatrice, Margaret, Vrsula. Q, Ff, after *bleat*. 54. *Ant.*] Theo-
bald; given to Leonato by Q, Ff and some editors. 58. *Give me . . . friar*:]
Give . . . Friar; Rowe; *Give . . . Frier*, Q, F; *Give . . . hand*; *before . . .*
Friar, Pope. 60. *Unmasking*] Rowe. 63. *died defiled*] Q (*defilde*); *died*
Ff; *died belied* Collier (2) MS.; *died revil'd* Collier (3).

was known to Shakespeare through
Golding's translation of *Ovid* (*Meta-*
morphoses, ii.). Cf. II. i. 88, 89 *ante* and
note.

50, 51. *calf . . . bleat*] Recalling
Dogberry's words, III. iii. 68, 69 *ante*.

54. *Antonio*] Boas not only accepts
Theobald's transference of this line to
Antonio; he gives also lines 56 and 57
to the uncle, instead of to the father.
But it is quite in keeping that Leonato
should here break in to protect his
daughter.

59. *like of*] Abbott suggests that the
"of" after 'to like' is perhaps a result of
the old impersonal use of the verb, 'me
liketh,' 'him liketh,' which might seem
to disqualify the verb from taking a
direct object" (*Shakes. Gram.*, § 177).

62. *certainer*] For similar comparative
inflections see Abbott, *Shakes. Gram.*,
§ 7.

63. *defiled*] Omitted in the Folios, a
reading supported by some editors on
the ground that Hero, in saying of her-
self that she "died defiled," admits her
own guilt. The reasons in favour of the
reading of the Quarto are more weighty:
(i) It gives a complete metrical line;
(ii) *Defiled* here may = slandered, or
dishonoured by slander, as in *King Lear*,
III. vi. 119:—

"When false opinion, whose wrong
thought *defiles* thee,
In thy just proof, repeals and recon-
ciles thee."

The *New Eng. Dict.* gives as an instance
of this obsolete use of the word: 1581,
J. Bell Haddon's *Answe. Osor.*, 29b,
"This foule mouthed Gentleman de-
praveth [*i.e.* defameth; see v. i. 95 *ante*]
and *defileth* the death of that godly man."
(iii) Even if *defiled* has here its more
usual meaning of polluted, Hero need

156 MUCH ADO ABOUT NOTHING [ACT V.]

- D. Pedro.* The former Hero! Hero that is dead! 65
Leon. She died, my lord, but whiles her slander lived.
Friar. All this amazement can I qualify:
 When after that the holy rites are ended,
 I'll tell you largely of fair Hero's death:
 Meantime, let wonder seem familiar, 70
 And to the chapel let us presently.
Bene. Soft and fair, friar. Which is Beatrice?
Beat. [Unmasking] I answer to that name. What is
 your will?
Bene. Do not you love me?
Beat. Why, no; no more than reason.
Bene. Why then, your uncle and the prince and Claudio 75
 Have been deceived; they swore you did.
Beat. Do not you love me?
Bene. Troth, no; no more than reason.
Beat. Why then, my cousin, Margaret, and Ursula
 Are much deceived; for they did swear you did.
Bene. They swore that you were almost sick for me. 80
Beat. They swore that you were well-nigh dead for me.
Bene. 'Tis no such matter. Then you do not love me?

65. *Hero! . . . dead!* Pope; *Hero, . . . dead.* Q, Ff. 69. *you!* Q, Ff
 1, 2; *thee* Ff 3, 4, Rowe. 73. *Unmasking!* Capell. 74. *Why, no;!* Why,
 Ff 3, 4; *No*, Steevens. 75, 76. *Why then . . . you did!* as verse Q; prose
 Ff. 76. *they swore!* for they did swear Hanmer; for they swore Capell; they
 all swore Collier (3). 77. *Troth, no;!* Hanmer; *Troth no, Q, Ff; No*,
 Steevens. 79. *Are much!* Have been Theobald. 80, 81. *that!* Q; omitted
 in Ff. 82. *such!* Q; omitted in Ff.

not shrink from using the word. At the time of her supposed death her reputation was surely enough stained. But neither death nor defilement was real and her good name is now firmly re-established.

67. *qualify*] moderate or appease. See, for the former sense, *The Two Gentlemen of Verona*, II. vii. 21-23:—

"I do not seek to quench your love's hot fire,
 But *qualify* the fire's extreme rage,
 Lest it should burn above the bounds of reason."

For *qualify* = appease, see *The Winter's Tale*, IV. iv. 542; and Jonson's *The Alchemist*, III. ii. (Gifford, ed. Cunningham, p. 37) where Subtle's wrath is gradually soothed: "Why, this doth *qualify*!" . . . "This *qualifies* more!" . . . "This *qualifies* most!"

70. *let . . . familiar!* let surprising occurrences seem ordinary or natural.

71. *presently!* See on I. i. 80 *ante*.

76. *deceived; they!* Capell's emendation is tempting; if the final *ed* of *deceived* is pronounced we have then a metrically correct line, and this pronunciation seems probable as the contracted form *deceiv'd* appears below when the word is clearly to be read as a disyllable. But the metrical irregularity in Benedick's two lines is not noticed in speech, and his words are more forcible as they stand in the original. Moreover the pause can account for what is needed.

80, 81. *that!* The omission of this word in the two lines spoils the metre and is evidently a misprint of the Folio.

82. *no such matter!* Cf. I. i. 175, 176 and II. iii. 206 *ante*. Once more Q gives

Beat. No, truly, but in friendly recompense.

Leon. Come, cousin, I am sure you love the gentleman.

Claud. And I'll be sworn upon't that he loves her; 85

For here's a paper written in his hand,
A halting sonnet of his own pure brain,
Fashion'd to Beatrice.

Hero. And here's another,
Writ in my cousin's hand, stolen from her pocket,
Containing her affection unto Benedick. 90

Bene. A miracle! here's our own hands against our hearts.
Come, I will have thee; but, by this light, I take
thee for pity.

Beat. I would not deny you; but, by this good day, I
yield upon great persuasion, and partly to save your 95
life, for I was told you were in a consumption.

Bene. Peace! I will stop your mouth. [*Kissing her.*

D. Pedro. How dost thou, Benedick, the married man?

Bene. I'll tell thee what, prince; a college of wit-crackers
cannot flout me out of my humour. Dost thou 100
think I care for a satire or an epigram? No: if a
man will be beaten with brains, a' shall wear nothing
handsome about him. In brief, since I do purpose
to marry, I will think nothing to any purpose that the
world can say against it; and therefore never flout 105
at me for what I have said against it; for man is a
giddy thing, and this is my conclusion. For thy

84. *Leon.*] *Hero.* Capell. 94. *not*] *yet* Theobald; *now* Hanmer. 97.
Bene.] Theobald; given to *Leonato* Q, Ff. [*Kissing her*] Theobald. 99.
wit-crackers] *wittie-crackers* Q, Ff 1, 2; *witty-crackers* Ff 3, 4. 102. *a'*] *a* Q,
Ff; *he* Rowe. 103. *purpose*] *propose* Rowe (2). 106. *what*] Q, Ff 3, 4;
omitted Ff 1, 2.

the right reading; the omission of *such*
spoils sense and rhythm.

84. *cousin*] Used here of a niece as
earlier of a nephew. See 1. ii. 1.

94-96. *I would not*, etc.] It is curious
that any editor should have stumbled at
this speech, which is a mocking echo of
Benedick's. Both Theobald's substitution,
yet, and Hanmer's, *now*, for *not*
spoil the gay complaisance of the
original.

97. *Peace . . . mouth*] It is clear,
even without the prince's next words,
that Theobald was right in assigning
this line to Benedick. See 11. i. 290, 291

ante, "stop his mouth with a kiss,"
and Webster's *The White Devil*, iv. ii.
(ed. W. Hazlitt, vol. ii. p. 89, *Library*
of Old Authors): "Stop her mouth with
a sweet kiss, my lord."

102, 103. *a' shall . . . about him*] Unlike Dogberry, who has "everything
handsome about him" (iv. ii. 83 *ante*),
Deighton's paraphrase: "he will do
well not to put on a handsome dress,
lest it should be spoilt" is rather too
literal. Benedick means that a man
who allows himself to be overborne by
"odd quirks and remnants of wit," will
be mocked out of any fashionable garb
he fancies.

part, Claudio, I did think to have beaten thee; but
in that thou art like to be my kinsman, live unbruised
and love my cousin. 110

Claud. I had well hoped thou wouldst have denied
Beatrice, that I might have cudgelled thee out of thy
single life, to make thee a double-dealer; which, out
of question, thou wilt be, if my cousin do not look
exceeding narrowly to thee. 115

Bene. Come, come, we are friends: let's have a dance
ere we are married, that we may lighten our own
hearts and our wives' heels.

Leon. We'll have dancing afterward.

Bene. First, of my word; therefore play, music. Prince, 120
thou art sad; get thee a wife, get thee a wife: there
is no staff more reverend than one tipped with horn.

Enter a Messenger.

Mess. My lord, your brother John is ta'en in flight,
And brought with armed men back to Messina.

Bene. Think not on him till to-morrow: I'll devise thee 125
brave punishments for him. Strike up, pipers!

[Dance. Exeunt.]

119. *afterward*] Q, F; *afterwards* Ff 2-4. 120. *of my* o' my Rowe (2)
and many editors. 122. *reverend*] F; *reverent* Q. 126. *Exeunt*] Q, Ff omit.

113. *double-dealer*] deceiver, with a quibble after the words "single life"; also (on second thoughts) a man unfaithful in matrimony, and this suggests the close of the sentence.

114. *of*] See Abbott, *Shakes. Gram.*, § 175.

122. *staff . . . horn*] Probably, as Douce suggested, an allusion to the walking-sticks of elderly people, "which were

often headed or *tipped* with a cross-piece of *horn*, or sometimes amber." The ironical allusion to matrimony is perhaps a little more recondite than usual. Benedick has the last word and is not sorry to be "meet with" the wit-cracker prince.

126. *Dance*] As has been frequently observed, this is the only play of Shakespeare that ends with a dance.

APPENDIX

I. i. 199. *the old tale*] This is the old tale, contributed by Mr. Blakeway, and inserted by Boswell in the edition of 1821 (vol. vii. pp. 164-165):—

Once upon a time, there was a young lady (called Lady Mary in the story) who had two brothers. One summer they all three went to a country seat of theirs, which they had not before visited. Among the other gentry in the neighbourhood who came to see them, was a Mr. Fox, a batchelor, with whom they, particularly the young lady, were much pleased. He used often to dine with them, and frequently invited Lady Mary to come and see his house. One day that her brothers were absent elsewhere, and she had nothing better to do, she determined to go thither; and accordingly set out unattended. When she arrived at the house, and knocked at the door, no one answered. At length she opened it, and went in; over the portal of the hall was written "*Be bold, be bold, but not too bold*": she advanced: over the staircase, the same inscription: she went up: over the entrance of a gallery, the same: she proceeded: over the door of a chamber,—"*Be bold, be bold, but not too bold, lest that your heart's blood should run cold.*" She opened it; it was full of skeletons, tubs full of blood, etc. She retreated in haste; coming down stairs, she saw out of a window Mr. Fox advancing towards the house, with a drawn sword in one hand, while with the other he dragged along a young lady by her hair. Lady Mary had just time to slip down, and hide herself under the stairs, before Mr. Fox and his victim arrived at the foot of them. As he pulled the young lady up stairs, she caught hold of one of the *bannisters* with her hand, on which was a rich bracelet. Mr. Fox cut it off with his sword: the hand and bracelet fell into Lady Mary's lap, who then contrived to escape unobserved, and got home safe to her brother's house.

After a few days, Mr. Fox came to dine with them as usual (whether by invitation, or of his own accord, this

deponent saith not). After dinner, when the guests began to amuse each other with extraordinary anecdotes, Lady Mary at length said, she would relate to them a remarkable dream she had lately had. I dreamt, said she, that as you, Mr. Fox, had often invited me to your house, I would go there one morning. When I came to the house, I knocked, etc., but no one answered. When I opened the door, over the hall was written, "*Be bold, be bold, but not too bold.*" But, said she, turning to Mr. Fox, and smiling, *It is not so, nor it was not so*; then she pursues the rest of the story, concluding at every turn with "*It is not so, nor it was not so,*" till she comes to the room full of dead bodies, when Mr. Fox took up the burden of the tale, and said, "*It is not so, nor it was not so, and God forbid it should be so*": which he continues to repeat at every subsequent turn of the dreadful story, till she came to the circumstance of his cutting off the young lady's hand, when, upon his saying as usual, *It is not so, nor it was not so, and God forbid it should be so*, Lady Mary retorts, *But it is so, and it was so, and here the hand I have to show*, at the same time producing the hand and bracelet from her lap: whereupon the guests drew their swords, and instantly cut Mr. Fox into a thousand pieces.

II. i. 184, 185. *now you strike like the blind man, etc.*] Lazarillo, always kept on short commons, one day steals and eats a sausage belonging to his master. The blind man discovers the theft and punishes the boy severely. The conclusion of the incident, told in Lazarillo's own words, is as follows (translation by Sir Clements Markham, pp. 27-29):—

Seeing all this, and how the blind man made me a laughing-stock, I determined that at all hazards I would leave him. This resolution was always in my mind, and the last game he played confirmed it. On another day we left the town to seek alms. It had rained a great deal in the previous night. It continued to rain in the day-time, and we got under some arcades in that town, so as to keep out of the wet. Night was coming on and the rain did not cease. The blind man said to me, "Lazaro! this rain is very persistent, and as the night closes in it will not cease, so we will make for the inn in good time. To go there we have to cross a stream which will have become swollen by the heavy rain." I replied, "Uncle! the stream is now very broad, but if you like I can take you to a place where we can get across without being wet, for it becomes much narrower, and by jumping we can clear it." This seemed good advice, so he said, "You are discreet and you shall take

me to that place where the stream becomes so narrow, for it is winter time, and a bad thing to get our feet wet." Seeing that things were going as I wished, I took him out of the arcade, and placed him just in front of a stone pillar that stood in the square. Then I said to him, "Uncle, this is the narrowest part of the stream."

As the rain continued and he was getting wet, we were in a hurry to get shelter from the water that was falling upon us. The principal thing was (seeing that God blinded my understanding in that hour) to be avenged. The old man believed in me and said, "Put me in the right place while you jump over the stream." So I put him just in front of the pillar, and placed myself behind it. I then said, "Jump with all your might so as to clear the stream." I had hardly finished speaking, when the poor old man, balancing himself like a goat, gave one step backwards, and then sprang with all his force. His head came with such a noise against the pillar that it sounded like a great calabash. He fell down half dead. "How was it you could smell the sausage and not the post? Oh! Oh!" I shouted. I left him among several people who ran to help him, while I made for the gate of the town at a sharp trot, so that before nightfall I might be in Torrijos, not knowing nor caring what afterwards happened to my blind man.

v. ii. 72, 73. *If a man do not erect, etc.*] The following story from *A Hundred Merry Tales*, mentioned by W. A. Wright, may or may not have prompted Benedick's remarks concerning the short-lived memory of widows. It is a fair specimen of the collection and at least serves to show why Beatrice should resent the charge of having borrowed her wit from these tales (II. i. 120):—

XI. *Of the woman that sayd her wooer came to late.* Another woman there was that knelyd at y^e mas of requiē whyle the corse of her husbände lay on the bere in the chyrch. To whom a yonge man came to speke wyth her in her ere as thoughe hyt had bene for som matre concernynge the funerallys/howe be yt he spake of no such matter but only wowyd her that he myghte be her husbände/to whome she answeyde & sayde thus/Syr by my trouthe I am sory that ye come so late/for I am sped all redy/For I was made sure yester day to a nother man.

By thys tale ye may perceyue that women ofte tymes be wyse and lothe to lose any tyme.

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